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MAKE GORGEOUS  
JEWELLERY FOR THE  
FESTIVE SEASON

# making Jewellery *Christmas*

**50**  
PROJECTS  
WITH A  
DASH  
OF  
FESTIVE  
STYLE



***In this issue...***

Ruby crystal chainmaille necklace

Golden druzy stone focal pendant

Silver clay reindeer with a hint of sparkle

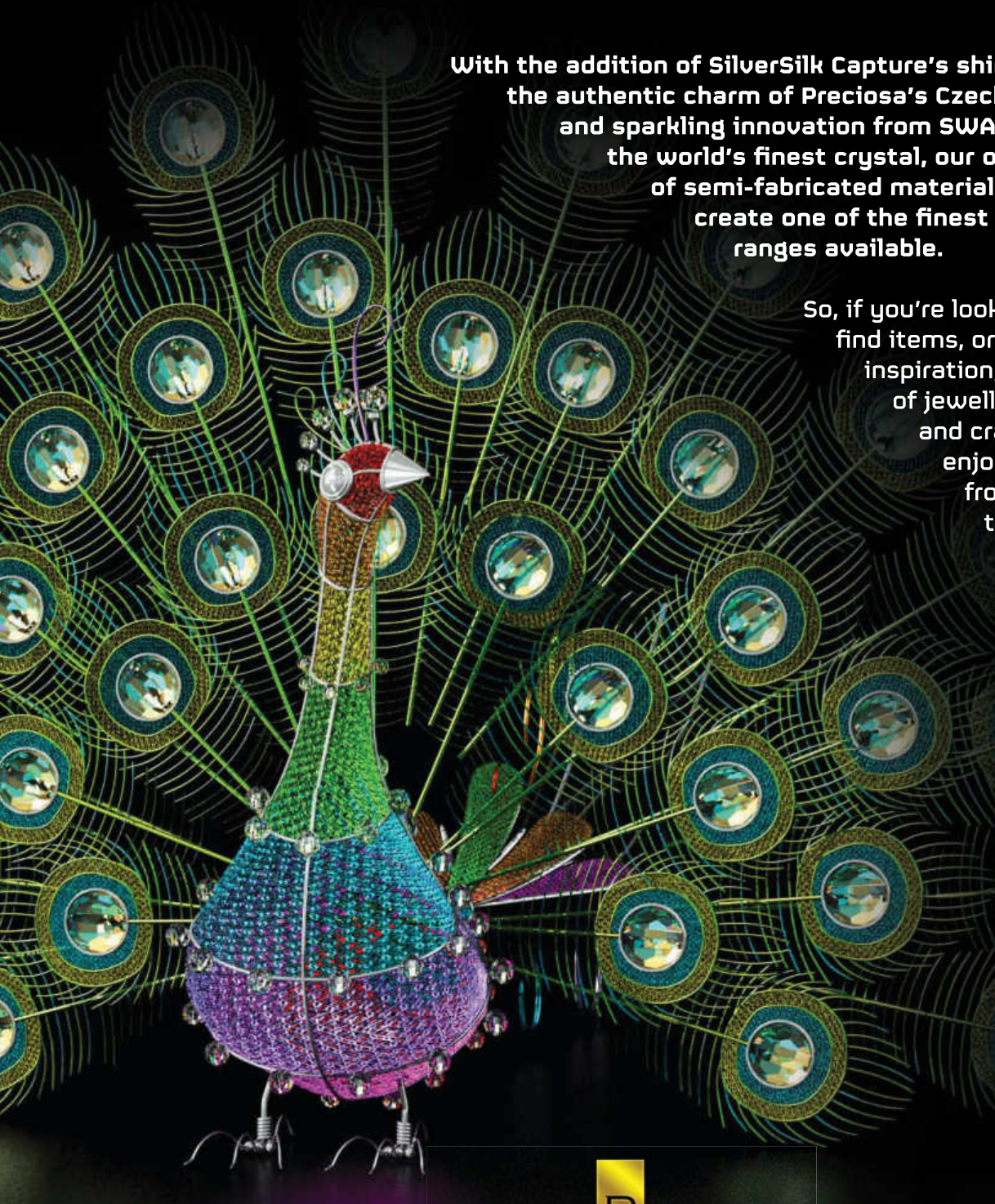


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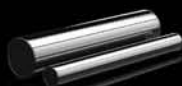
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10

Floral sparkle



## Editor's letter

**I**t's Christmas! So, how did it happen that I blinked in June and now it's December (OK, technically November). Still you know what that means, *it's Christmas!* Yes, it's that wonderful time of year again when we all love to talk about parties and over indulging in chocolate and wine, oh or is that just me, oops.

Ok, so I guess that you've picked up *it's Christmas!* and as we like to do this time of year, we've filled this issue with every kind of party and sparkly design you could want. We've bells and tassles, red and gold, wirework and clay; what more could you need than that?

In this issue I'm a big fan of Sue Mason-Burns' Floral sparkle (p10). You can't go far wrong with a few crystals and chainmaille, it's a great combo. Claire Humpherson's Drusy dreams (p26) is also a lovely combination of gold wire and a beautiful purple drusy stone, simple and very elegant. If you don't know what to get your friends who love their jewellery then check out Debbie Bulford's Jewellery wrap (p30). It's a technique to make a soft wrap for your precious jewellery out of a beading mat!

So now all that is left to say is I hope you have a very merry Christmas.

*Sian*



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# BRING ON THE BLING

*Celebrate in style with a riot of bright beads and twinkly spirals in a pocket-friendly design that even Uncle Scrooge would approve. By Karen Caine*

**K**aren is a self-taught jewellery designer, teacher and writer who loves to experiment with new techniques and pass them on in the form of online tutorials. She's also hugely excited by anything to do with Christmas and ding-donged merrily when we asked her to create something with a bit of 'bling' for the festive season.

This jewellery captures the effervescent joy and sparkle of this time of year, but it's pocket friendly too. There's no need to spend: you can use all sorts of leftover beads to build these bursting and bubbly statement pieces.

## RESOURCES

[www.charmingbeads.co.uk](http://www.charmingbeads.co.uk)

## CONTACT

[www.craftydwarftutorials.com](http://www.craftydwarftutorials.com)

[www.thecraftydwarf.com](http://www.thecraftydwarf.com)

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## MATERIALS

### For one cluster bead

- 30cm x 1mm soft wire
- 90cm x 0.8mm soft wire
- 21cm x 0.38mm tiger tail (needs to hold kinks)
- 12 x assorted beads (3–10mm)
- Approx. 6 x crimp beads
- Approx. 3 x crimp covers
- Seed beads for flourishes (optional)

### For necklace

- 60cm tiger tail
- Clasp
- 2 x crimp beads
- 2 x calottes
- 56 x 4mm beads

## Designer tips

- Always wear safety glasses when working with wire.
- If the cluster beads keep turning on your necklace to reveal the backs, consider linking them together with S-shaped spiral links rather than simple tiger tail or create 3D versions of the beads by adding more prongs and having them face in multiple directions.
- You can add buttons, lace flowers, spikes, acrylic-coated 'liquorice allsorts' or anything else to your design that takes your fancy.



### STEP 1

Start each cluster by cutting six 15cm lengths of 0.8mm wire. Take one of these wires and make a loop in the middle using the round nose pliers. Move the pliers and create a bigger loop on one of the straight lengths, right next to the loop you just made. Flip the piece over and do the same on the other side. Repeat for all the pieces of wire to create six prongs.



### STEP 2

Cut three 7cm lengths of tiger tail and one 30cm length of 1mm wire. Fold the 1mm wire in half, then slide a prong onto each half of the 1mm wire. Use a crimp to add a piece of tiger tail to one side. Repeat three more times, adding the tiger tail to alternate sides.



### STEP 3

Make sure the prongs are all pointing in one direction, then wind the left end of the 1mm wire round to the right to complete a circle, then do the same with the right end, crossing it over the left end to lock it in place. Repeat this three times, ensuring that the wire that starts at the bottom, finishes at the top on each half-turn. Bend the wires to run parallel again.



### STEP 4

Add beads in whatever way you choose. I use larger beads to provide a base and then add smaller ones on top. I've also chosen a simple colour scheme with lots of shapes and sizes, but feel free to experiment. Once the beads are in position, lock them into place by spiralling the ends of the prongs and flattening them against the bead.



### STEP 5

Once you have beads on all the wire prongs, you can add them to the tiger tail. You can fill up the whole thread if you wish, but I like having a crimp bead and cover just on the tip and then coil the thread around the round nose pliers. It gives a wonderful arcing curl that reminds me of fireworks and party poppers. It also gives the piece a sense of movement.



### STEP 6

To turn the cluster into a bead, make two spirals with the 1mm ends and flatten them into the back. You can then string them together for any project by threading your stringing material through the big loops you created in Step 1. For a necklace, choose loops one third of the way from the top, so that the bead doesn't hang face down. You can check how it lies using a jewellery bust.

## Extra Projects Make a ring and a brooch

### RING

Create a funky, size-adjustable cocktail ring by changing Step 6, so that you wrap the two 1mm ends around a ring mandrel (or pen), taking the ends either side of the cluster bead to form an open ring. Curl the wire tips into small spirals.

### BROOCH

Create a fun stick pin brooch by spiralling one of the 1mm ends and flattening it against the back of the bead. Then trim the other end to 5cm and file it to a sharp point. Add a pin protector and it's done.





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# READERS' PAGE

## Butterflies

I won your Favourite Make Friday competition last April, and I have been getting your magazine ever since. I really love it, so thought I would send you a picture of my butterflies necklace that I have made for a family member in America. I have been making jewellery for just over a year and really enjoy the benefits to my health that I've noticed. I have MS and struggle with concentration, so I feel I am achieving things that I never knew I was capable of. I hope you like the necklace!

**Margaret Stinchcombe, Bristol**

**Katie's reply** The necklace looks beautiful; what a wonderful way of holding on to some special pieces. Very impressive for first-time jewellery makers too!



Margaret is this month's star letter winner. She wins a copy of the gorgeous book *Beaded Chain Mail Jewelry*, so she can have a go at adding an extra dimension to her beaded designs.  
[www.thegmcgroup.com](http://www.thegmcgroup.com), 01273 488005



## Christmas jewellery

I've been making jewellery to give away as Christmas presents this year. I think it's so lovely to be able to make personal items that really reflect the character of the person you're giving to. The only trouble is, it can be hard to find inspiration for that many pieces of jewellery – I'd really like all of my female friends and family members to receive something handmade by me each year! I found your October issue really helpful; although it was autumnal and Halloween-inspired, there was quite a lot of glitz, and some of the pieces will make gorgeous Christmas presents – if I can get them made in time! In particular the Red Red Rose project by Annemarie Kenyeres and the Briar Rose Bracelet by Nicola Beer will be perfect for a couple of friends of mine. I'd better get cracking!

**Rebecca Rivers, Southampton**



## Favourite Make Friday

On Facebook we run a competition over the weekend (launched on a Friday) where we ask you to upload a picture of something you have made that week, and our favourite wins a prize. Here are some recent winners.



**SHIRLEY HARRIS**

Copper and amethyst ring



**PAM MANSELL**

Resin bracelet



**DONNA TOTTON**

Multimedia set

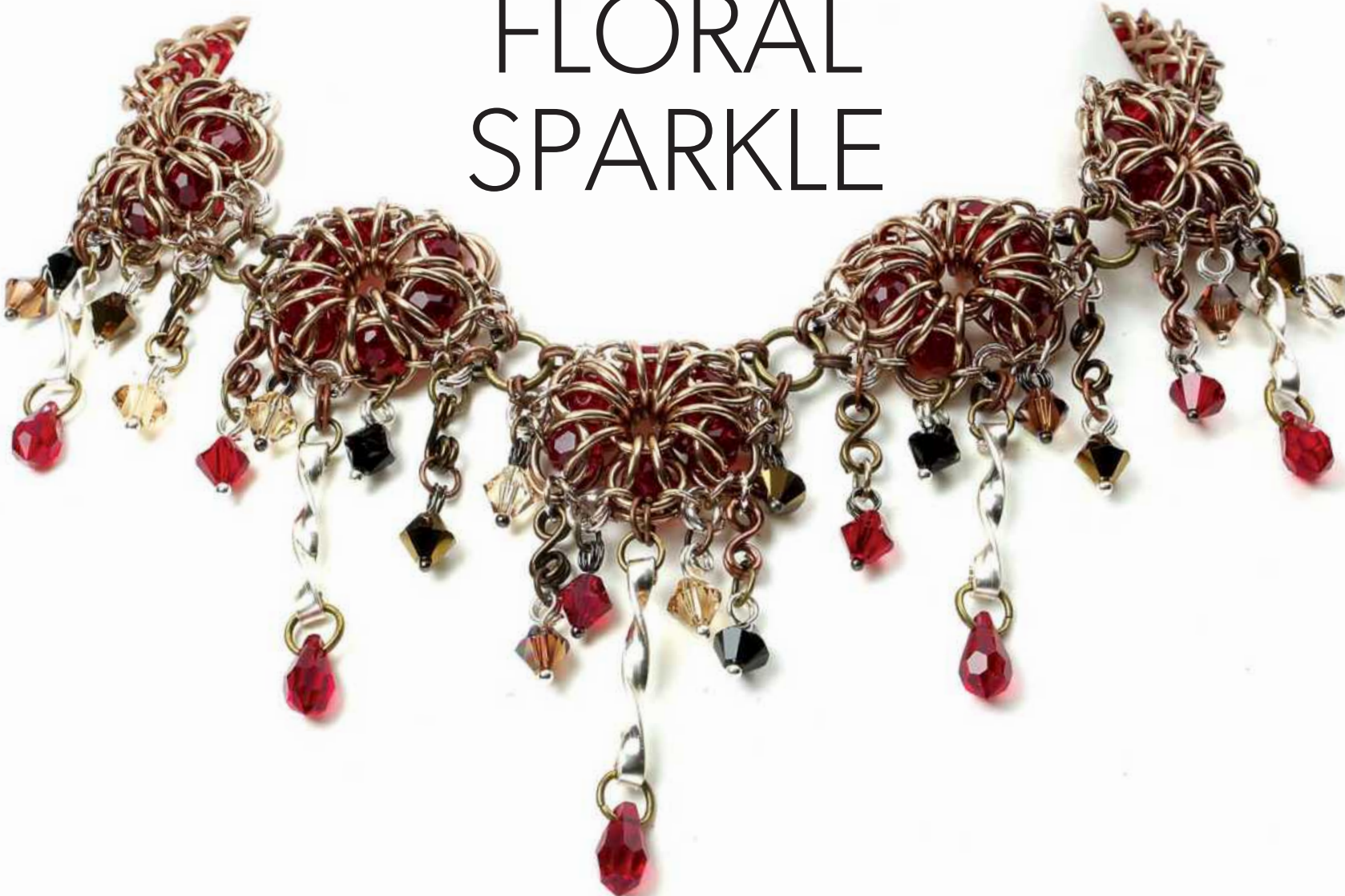
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# FLORAL SPARKLE



*Create a chainmaille necklace with a light touch of wire, dripping in sparkle. By Sue Mason-Burns*

Sue is a wirework designer and maker, originally from New Zealand, now living and working in Birmingham, where she creates her unique range of wirework jewellery from her home studio.

Sue has used a design by Sarah Austin of Beadsisters as the base for the necklace. The captive flower bracelet design has been adapted as a necklace and simple wire embellishments added. Sue has kept the wire elements light, making small spiral connectors from round wire and twists from wire tape. She has used a variety of colours with the wire and jumpings, mixing up the metals. Finally, the necklace has been lavished with Swarovski sparkle.

## RESOURCES

**Aluminium jumpings and toggle clasp:** [www.beadsisters.co.uk](http://www.beadsisters.co.uk)

**Swarovski crystals:** [www.jillybeads.co.uk](http://www.jillybeads.co.uk)

**Wire tape:** [www.wires.co.uk](http://www.wires.co.uk)  
Assorted jumpings and findings from designer's own stash

## CONTACT

[www.wonderfullywired.co.uk](http://www.wonderfullywired.co.uk)  
[sue@wonderfullywired.co.uk](mailto:sue@wonderfullywired.co.uk)

## Designer tips

- ▶ Sort out how many closed and open rings you will need for each phase of your project in advance so you can easily pick them up and follow your pattern without breaking flow.
- ▶ Use the correct size of jumpings for the captive flower design, or you risk the beads falling out.
- ▶ Twisting pliers make the process of twisting the wire tape easier, and you end up with a more even twist. You can use flat nose pliers, but make sure to keep the wire taut while you twist.
- ▶ For more detailed instructions for the captive flowers, you will find the full design at [www.beadsisters.co.uk](http://www.beadsisters.co.uk), where you will also find the precisely saw-cut jumpings needed to complete this necklace design.



## MATERIALS

- 194 x large champagne anodised aluminium saw-cut jump rings, id 6.7mm, 1.2mm (rd6-50salslv)
- 60 x small champagne anodised aluminium saw-cut jump rings, id 3.6mm, 0.81mm (rd2-32alslv)
- 6 x champagne anodised aluminium saw-cut jump rings, id 4mm, 1.2mm (rd3-50)
- Assortment of 4mm, 5mm and 7mm jump rings in antique copper, antique brass and silver
- 25cm x 3mm x 0.75mm flat silver-plated copper tape
- 50cm x 1mm (18 gauge) wire in antique bronze colour
- 50cm x 1mm (18 gauge) wire in antique copper colour
- 48 x Swarovski 6mm round faceted beads in Siam
- 30 x Swarovski 6mm Xilion bicone beads in Siam and Midnight Gold bead mix
- 5 x Swarovski 11mm pendant drop beads in Siam
- 30 x ball-end headpins in a variety of metal colours
- Tierracast jubilee heart toggle clasp in brass oxide
- Flush cutters
- Chain nose pliers
- Round nose pliers
- Twisting pliers
- Small bail making pliers



### STEP 1

Thread four closed 6.7mm (large) champagne rings onto one large open ring and close. Thread a second open ring through the four closed rings and close. Spread into a chain formation, three sets of two rings. Fold back the last set of two, open the central set of two and add a 6mm round bead. Fold the last set of two rings back into place and link together with two 3.6mm (small) champagne rings.



### STEP 2

This forms the first petal and the first set of two large rings is the centre of the flower. Thread an open large ring through the two centre rings, add two closed large rings and close. Thread a second open large ring in the same way and close. Fold the outer set of two back and add a bead. Close with two small champagne rings. Repeat until you have six petals.



### STEP 3

Link one of the small champagne rings from the tip of each of two petals together with a 5mm silver jump ring. Add a second ring, passing through the first ring before you close so that they overlap. Repeat for each of the six petals of the flower so that they are all linked together. Repeat Steps 1 to 3 to make a total of five flowers.



### STEP 4

Link two of the sets of two overlapping rings of one flower, to two sets of overlapping rings of another flower. Use sets of two 4mm copper jump rings through each of the overlapping rings to attach to a single 7mm antique brass jump ring. Offset the centre flower by linking through two sets of two upper rings. Attach the remaining flowers by linking opposite sets of rings.



### STEP 5

Make the chain. Link four closed large rings through two open 4mm (medium) aluminium rings and close. Fold back the second set of large rings and open the centre set, add a 6mm round bead and fold the second set of rings into place. Add an open large ring, add two closed large rings, and close. Add a further open ring through the four closed rings and close. Make two equal lengths.





## STEP 6

Add a toggle clasp to each end of the chain with medium rings. Cut a 25cm length of silver-plated copper tape. Secure one end in a vice and use twisting pliers to make a length of twisted wire. From this length cut one 5cm, two 4cm and two 3cm lengths. Use round nose pliers to form a loop in each end of each length of wire tape.



## STEP 8

Make the spiral connectors. Cut 10 x 4cm lengths of round wire. Use the smaller jaw of small bail making pliers to form a double loop at one end of each piece of wire. Turn the wire around and form a second double loop in the opposite direction to the first loop. Make a total of ten connectors from 1mm diameter round wire in antique copper and antique brass colours.



## STEP 7

Thread five pendant beads onto 6mm jumpings and attach to one loop of each length of twisted wire tape. Thread 5cm jumpings through the opposite end. Attach the longest length to the lowest set of two large jumpings of the central flower, using two 4cm jumpings. Attach the remaining lengths in the same way, through the lower set of crossed silver rings on each outer flower.



## STEP 9

Thread 6mm bicone beads onto ball end headpins. Attach ten beads to the connectors made at Step 8 with 4mm jumpings. Attach eight connectors to the remaining crossed silver rings on the outer flowers with two 4mm jumpings. Attach the remaining two connectors to the outer sets of double large rings of the central flower. Use 4mm jumpings to attach remaining beads to remaining rings of all flowers.



## Extra Projects Make a pair of earrings and a bracelet

### EARRINGS

Add a pendant drop bead to a large champagne coloured anodised aluminium bead and surround with 6mm bicones in an assortment of colours. Add another, slightly smaller jumping above this and add more bicones. Attach earwires to these jumpings.



### BRACELET

Link together sets of two jumpings in the larger sized champagne anodised aluminium and 5mm gunmetal jumpings. Finish with a Tierracast toggle clasp. Add clusters of 6mm bicones to the larger jumpings.



# NEWS

*The latest jewellery making trends, news and must-haves.*

*By Katie Holloway*



## New Year's resolution charms

Wear your resolution on your sleeve (or at least round your neck!) this New Year, with these fantastic and motivational charms from La Vidalerie. All of the charms are handmade by Karen at La Vidalerie, who cuts, stamps, drills and polishes them to a perfect shine. Get a resolution, such as 'quit smoking', 'get fit', 'eat healthier', 'call home', or something more personal, stamped onto your bespoke charm as a little reminder to help you out. Each charm measures around 12mm x 8mm x 0.6mm and they cost £6 each.

[www.lavidalerie.com](http://www.lavidalerie.com), 00336 3074 2035

## New Preciosa crystals

For the upcoming fashion season, Preciosa has introduced some new lines to their range of crystals. Firstly, it has introduced a beautiful new coral colour to its most popular lines of crystals, which come both as they are and with the AB effect. There are new shapes to explore too, from the beautiful Maxima MC Butterfly, with its stunning facets, plus crystal, AB or honey coating, to the new 16-facet MC Rivoli crystals, which have a unique shine. Whatever style of jewellery you're making, you'll find something in the Preciosa collection to make your pieces dazzle.

[www.preciosa.com](http://www.preciosa.com)



## The Perpetual Master

Award winning jewellery designer Ben Ryan recently received his most prestigious commission, designing The Perpetual Master's Badge for HRH The Princess Royal. On behalf of the Worshipful Company of Saddlers, the badge was awarded to The Princess Royal, who will keep the title for life. The badge took months to complete and was made from 18-carat white and yellow gold, enamel, sapphires and diamonds. To view more of Ryan's work, visit his website.

[www.benjaminjamesryan.com](http://www.benjaminjamesryan.com)

## Make jewellery with ease

Beadalon has got a host of products that are perfect to make your jewellery making life easier. From 3D bracelet jigs to wire straightening tools, to table-top knotters, whatever dilemma you've come across, they've got a way to make it easier to deal with. Have a look at their website for the full range of products, plus browse their high quality stringing materials.

[www.beadalon.com](http://www.beadalon.com)



## Czech glass spikes

C J Beaders is now stocking these beautiful spike beads, which are all handmade with Czech glass. With 24 colours in the range, costing from 60p to £1 for a pack of five, there are also the smaller 5 x 8mm spikes available in 13 different colours. The beads are high quality and versatile, so you'll be able to include them in lots of different jewellery designs.

[www.cjbeaders.com](http://www.cjbeaders.com), 01202 798151





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## Dazzle

Visit the Dazzle exhibition for the best of contemporary jewellery, perfect for inspiration and for stocking up on gifts. Taking place at the gallery@oxo, South Bank, London, from 8 November through until 10 January, there will be jewellery designers showing new collections, new techniques and new materials. With free entry and over 80 jewellers showcasing their work, this is a show not to miss.

[www.dazzle-exhibitions.co.uk](http://www.dazzle-exhibitions.co.uk)



DIAMOND PAVE RING SET  
BY HANNAH BEDFORD



EXPLOSION RING BY  
MAUDE TRAON



MINI NECKLACES, SILVER, 18CT GOLD, DIAMONDS,  
TOURMALINE, AQUAMARINE BY NATALIE HARRIS.  
PHOTO HANNAH WEBSTER

# WHAT'S ON

*Want to get out and about this season?*

*Here are some creative shows and classes not to miss.*

## Christmas Crafts at Penrose

Visit the National Trust's Penrose in Cornwall for some festive fun in the stables this Christmas. On 13 December they are showing visitors how to make a wreath and decorations using natural materials sourced from the woods and hedgerows around the area. Drop in between 11am and 3pm to make the most of the Christmas crafts.

[www.nationaltrust.org.uk/penrose](http://www.nationaltrust.org.uk/penrose)



IAN WOOLCOCK/SHUTTERSTOCK

## The Bead Tour

Did you know that there are bead fairs throughout the UK that are free to attend? Visit The Bead Tour website for dates and information – they've got plenty of dates and locations to choose from, with lots of great suppliers selling beautiful jewellery making products. Don't miss out!

[www.thebeadtour.co.uk](http://www.thebeadtour.co.uk)



## Glastonbury Wire Studio

Visit the Glastonbury Wire Studio at Minerva Beads for excellent wirework tuition from James Ferris of Lonely Soldier Designs. Book for one-to-one tuition or a workshop for up to four people on a date that suits you. Plus, the studio is hosting some fantastic workshops from international designers, if you're looking to try something a little different. Learn to wrap like a pro now, and check out the site. [www.glastonburywirestudio.co.uk](http://www.glastonburywirestudio.co.uk)



# VALLEY ROSE NECKLACE

*Make a magical piece with a rose and wirework for that special occasion.*

*By Annemarie Kenyeres*

Annemarie is a wire artist living near Lincoln. Inspired by the magic of Mother Nature, her work has a beautifully natural and seemingly effortless flow and style.

Inspired by the Hans Christian Andersen story, *The Snow Queen*, this piece uses weaves and swooping swirls, together with blue topaz and pearls, to make an enchanting necklace. With the addition of the rose and the free flowing wirework you have a necklace that would not be out of place on the Snow Queen herself.

## MATERIALS

- 0.8mm (20 gauge) Sterling silver wire
- 0.3mm or 0.4mm (26 or 28 gauge) Sterling silver wire
- Rose charm with attachment loop
- 6 x 3mm blue topaz beads
- 10 x 4mm pearls

## Designer tips

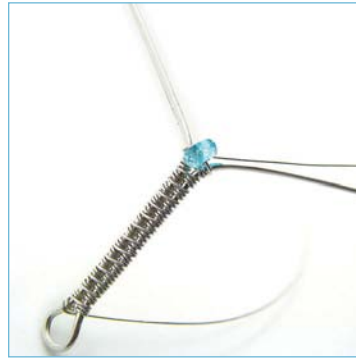
- Don't worry about getting your lines perfect. The best thing about this style is that you can't actually go wrong. Just as long as everything is secure, go with the flow.
- When using Liver of Sulphur, dip for a second at a time as this gives you much more control over the colour of the patina. You can always keep dipping, which is much easier than removing patina.
- Use extra fine steel wool to remove the patina from the high sections of your piece. When polished, the patina will stay in all of the crevices, giving depth to your work.





## STEP 1

Find the centre of 2 x 20cm lengths of 0.8mm wire. Use the tip of the round nose pliers to create a loop on each wire. Grip the bottom of the loop with your snipe nose pliers and bend each wire out so that they are parallel to each other. Flatten the loop with flat nose pliers or a chasing hammer and straighten the parallel wires with nylon jaw pliers.



## STEP 2

Measure 7.5cm from the loop end and mark with a marker pen. Cut a long length of 0.3mm wire and leave a 25cm tail before wrapping twice around each individual wire and once around both. This is one rotation of this weave; you need to complete 12 of these. Wrap twice around each individual wire and open the wires into a V-shape. Thread on a bead and complete another rotation. Finish on the wire closest to you.



## STEP 3

Use the opposite 0.8mm wire to wrap down and around the bead, encasing it. Wrap the 0.3mm under and over the wire, enclosing the bead and wrap twice to secure it. Continue up and over the other side and wrap twice. This will be one rotation. Complete five rotations, finishing on the straight wire at the top. Hold the woven section and gently curl the bottom wire around into a loop.



## STEP 4

Coil the 0.3mm wire around the straight 0.8mm wire up to the pen mark. Where the wires cross, create a slight bend and wrap twice around both wires. Thread on the pearl and secure with two wraps. Continue to coil as before, until you have enough of the coiled 0.8mm to wrap around the pearl. Encase the pearl with the coiled wire and wrap both wires together when they cross.



## STEP 5

Use your thumb to gently curve each wire before tapering back together. Use the weave from Step 3 to fill in the gap, keeping it tight by pushing each wrap together before continuing with the next rotation. Follow the previous steps to complete a mirror image for the opposite side. Use your thumb to gently shape the end loop woven sections into a curve, which will sit around the neck.



## STEP 6

Place both sections on your worktop as they would sit on the neckline. Use the tail end of the 0.3mm wire by the attachment loop to wrap loosely around each loose end. This will keep them still while you secure the centre. Cross over the bottom wires and thread on a rose charm. Use the right-hand wire to wrap around the back of the rose. This will give the back somewhere to sit.



## STEP 7

Thread the wire back through the attachment loop on the rose charm and bring across the hole and down over the front of the rose. Unwrap the 0.3mm wire from the end loops and use a few rotations of the weave it to attach a 30cm length of 0.8mm wire. Thread on a bead and continue to coil around the newly attached wire. Use this coiled wire to frame the bead.



## STEP 8

Lay the loose part of newly attached wire down the back of the weave. Wrap around the woven section, then continue to curve the wire to the inside of the bead. Gently shape the wire around the bottom of the bead before threading the wire through the gap from the back, wrapping loosely around the coiled wire. Shape around the back of the bead, over and around the weave. Complete on other side.

## RESOURCES

[www.cooksongold.com](http://www.cooksongold.com)  
[www.facebook.com/prettyrocksandsupplies](https://www.facebook.com/prettyrocksandsupplies)

## CONTACT

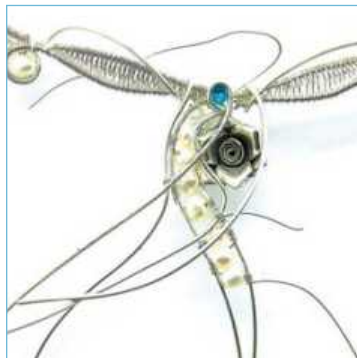
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## STEP 9

Using the coiled end piece of wire, wrap around the bead. Using the same wire, continue to follow the shape of the secured wires on your neckpiece. Mimic the curves until the coiled section, then instead of following the wrap on the coil, head up and over it, creating a loose curve. Wrap around the back of the pearl, over and around the weave, finishing tightly on the front.



## STEP 10

Turn the neckpiece and use the tail end of 0.3mm to wrap five pearls into the gap between the wires. Include the wire next to it and secure. Incorporate the wire that is sitting across the front of the rose into the wrap. Aim to prevent the rose from moving. Use the tail from the pearls to wrap a single stone into the gap, secure and tuck away the end.



## STEP 11

Using the loose wires on the front of your neckpiece, create gentle swirls around the beads. Ensure that each wire is secure and you have no movement on either the front, where you have joined together both sections together, or the rose charm. Arrange the wires across and down the front and tuck away any loose ends.



## STEP 12

Cut a length of 0.8mm wire. Using the tips of round nose pliers, form figure-of-eight links. Use a steel block and chasing hammer to tap each link to add strength. Open each link like a jumping and connect them all together. The length of the chain depends on where you want your necklace to sit. Add the chain to the attachment loops either end and add a clasp. Encase the pearl with the coiled wire and wrap both wires together when they cross.

## Extra Projects Make a bracelet and earrings

### BRACELET

Cut four lengths of 0.8mm wire. Thread a rose onto all of them, place in the centre. Follow Step 6, then use the wire to secure the front of the rose. Create a loop on both sides to attach the chain, adding weaves and beads to secure sections and decorate.

### EARRINGS

Cut four 10cm lengths of 0.8mm wire. Start halfway down and weave two together. Use either end to create an attachment loop and secure the ends. Do the same on the other two wires and add wrapped beads to dangle and earwires.





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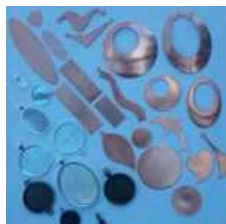
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# CHRISTMAS GLITZ

*Prepare your wardrobe for the glitziest season of all, whether it's dressing for your hotly anticipated office party, snuggling up by the fire with loved ones or the big day itself!*

*By Rachelle Bell*

## All that glitters is gold

**G**old evokes the feeling of a traditional Christmas. Mix it up this season with contemporary shapes and textures. This envelope clutch bag is minimalistic in shape, but beautiful in texture. Go for heels with a subtle sheen or sparkle detail like this pair from Dune. Instead of a dress for your office party, why not try show-stopping separates – which were all over the catwalk this Autumn/Winter. A pencil skirt teamed with a simple blouse really looks the part. Gold is a luxurious metallic that looks fabulous on anyone.

**Gold glitter envelope clutch bag**, £16, [www.very.co.uk](http://www.very.co.uk)  
**Oxendales sequin skirt**, £54.77, [www.jdwilliams.co.uk](http://www.jdwilliams.co.uk)  
**Marcee heels**, £75, [www.dunelondon.com](http://www.dunelondon.com)

## Nordic knits

**C**osy up in Nordic prints and tactile knits this winter. This season the traditional Fairisle patterns are still going strong, but add some extra pizzazz with pom-poms and neon shades for a pop of colour on the darker evenings. These pom-pom slippers look cute and would be an ideal stocking filler. This jumper from The White Stuff is playful with the 3D pom detail, yet practical with a thick knit. Structured, chunky knits look fantastic teamed with skinny jeans and knee-high boots. Add a brightly coloured circle scarf and you have an ideal outfit for the Boxing Day walk.

**Pom-Pom Fairisle ballerina slippers**, £12, [www.ukaccessorize.com](http://www.ukaccessorize.com)  
**Northern Fairisle ring scarf**, £45, [www.echodesign.com](http://www.echodesign.com)  
**Circle embroidered blouse**, £79,  
**Fringe hem chunky card**, £99,  
**Suede popper front skirt**, £149, [www.mintvelvet.co.uk](http://www.mintvelvet.co.uk)  
**3D pom jumper**, £59.95, [www.whitestuff.com](http://www.whitestuff.com)







## All wrapped up

Bows aren't just for wrapping your Christmas presents, you know! Metallics and satin look great tied in a knot whether it's a pussy-bow blouse teamed with a leather pencil skirt or worn under a pinafore dress for a seventies style, which is still huge this season. These fun gift topper earrings from Dorothy Perkins will surely get you into the festive spirit. They are also perfect as a secret Santa gift. Add extra shine with a pair of patent shoes; these orange flats with a huge bow detail will brighten up any wardrobe.

**Rust pussy-bow blouse**, £16,  
[www.clothingattesto.com](http://www.clothingattesto.com)

**Christmas gift bow earrings**, £4,  
[www.dorothyperkins.com](http://www.dorothyperkins.com)

**Patent bow ballerina shoes**, £59,  
[www.lookagain.co.uk](http://www.lookagain.co.uk)

**Polka dot blouse**, £42,  
[www.longtallsally.com](http://www.longtallsally.com)



## Emerald tree

An emerald hue is perfect for the festive season as it reminds us of our favourite Christmas activity – decorating the tree! Layer up your outfit with different textures and shades for a daytime look. This look from La Redoute shows a muted green palette with faux furs and pleats, which adds extra texture. For eveningwear go for dramatic maxi dresses with embellishments to dazzle at parties! This dress from Very will make sure you shine from top to toe. This green pouch from Cuckooland is not only chic, but genius as it has a secret phone charger inside! You can snap away all night without worrying about 'saving battery' for your taxi ride home.

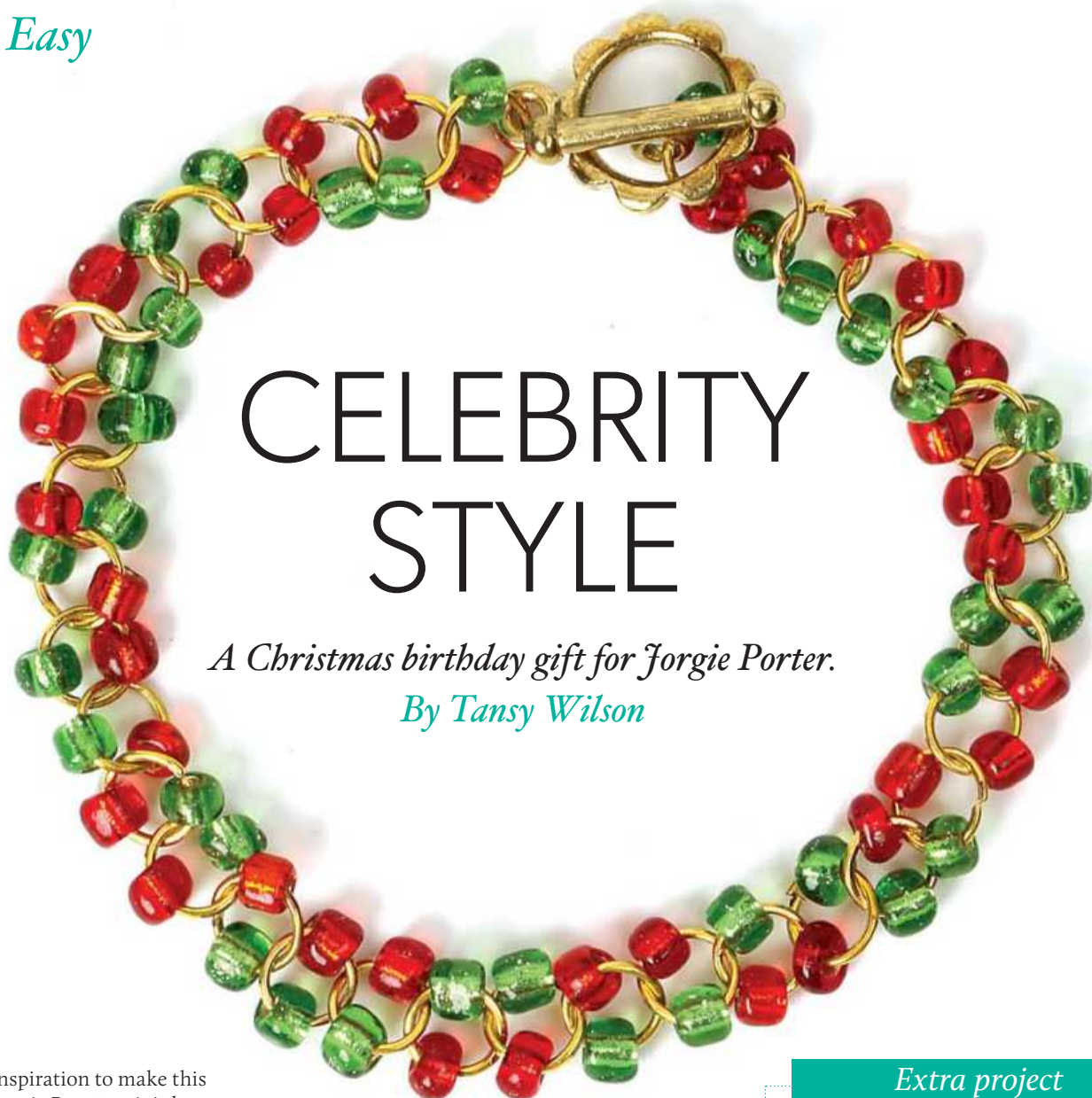
**Soft green coat**, £149,  
**Soft green sweater**, £49,  
**Laura Clement skirt**, £69,  
**Soft green heels**, £49,  
[www.laredoute.co.uk](http://www.laredoute.co.uk)

**Emerald green maxi dress**,  
 £59, [www.very.co.uk](http://www.very.co.uk)

**Emerald green leather clutch purse**,  
 £79.95, [www.cuckooland.com](http://www.cuckooland.com)







# CELEBRITY STYLE

*A Christmas birthday gift for Jorgie Porter.*

*By Tansy Wilson*

I have taken inspiration to make this bracelet for Jorgie Porter as it is her birthday on 25 December and I thought the colourful festive beads matched her colourful and vibrant personality.

## MATERIALS

- 35 x gold 6mm jumprings
- 35 x 3mm red glass foil-lined beads
- 35 x 3mm green glass foil-lined beads
- Gold toggle clasp

## RESOURCES

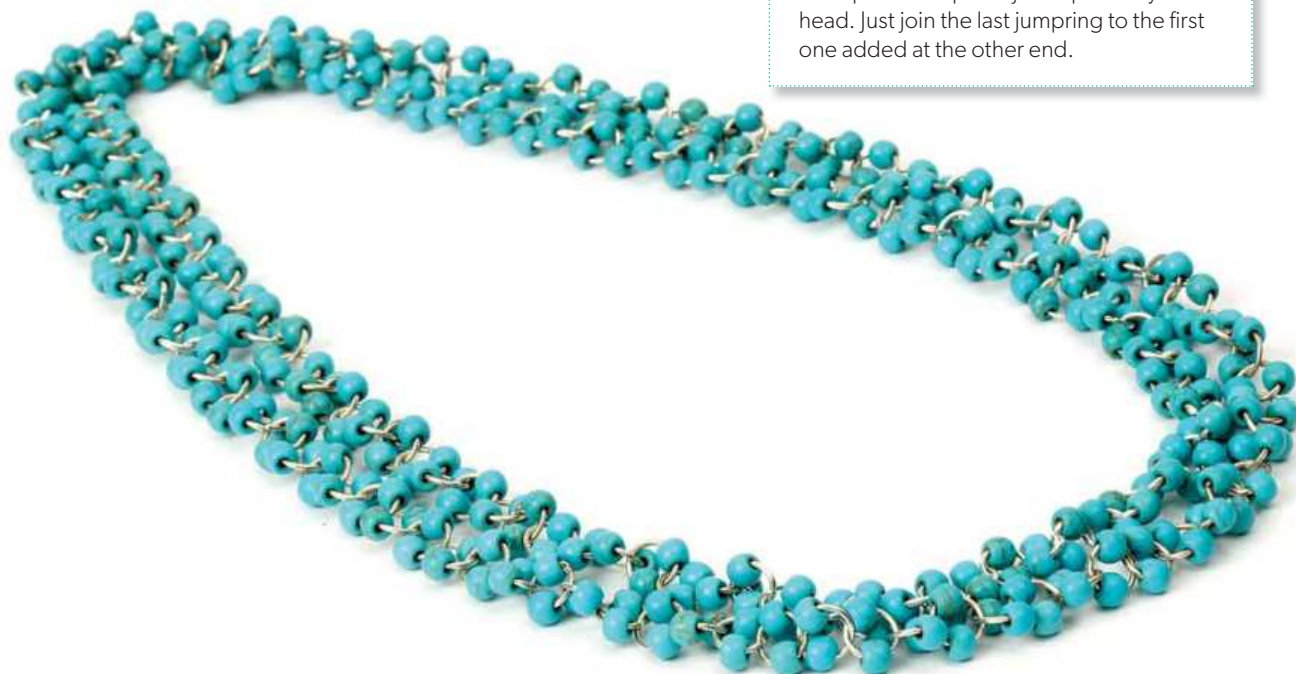
All materials:  
[www.scrumpybeads.com](http://www.scrumpybeads.com)

## CONTACT

[tansywilson@hotmail.com](mailto:tansywilson@hotmail.com)

### Extra project Make a necklace

This would be a perfect piece for a winter cruise or holiday. Use 4mm mock turquoise Howlite beads and 6mm jumprings to make the necklace. It is long enough not to require a clasp and just slips over your head. Just join the last jumpring to the first one added at the other end.







### STEP 1

Check that your beads have a large enough hole to fit onto your jumpings. This bracelet uses 3mm glass foil-lined beads and a 6mm jumping.



### STEP 2

Open a jumping by holding it in-between two pairs of pliers. Turn your left hand away from you and your right hand towards you, twisting the jumping rather than pulling the join apart.



### STEP 3

Twist it open enough to thread a red and a green glass bead onto it. Twist the jumping back again to close it up.



### STEP 4

Twist open another jumping and thread on one red glass bead. Then link the jumping through the beaded ring, completed in Step 3, before threading on a green glass bead. Twist the jumping closed, joining them together.



### STEP 5

Repeat Steps 2 to 4 so you are linking the beaded jumpings together. I have alternated my coloured beads but this isn't necessary, as the bracelet will twist around on your wrist.



### STEP 6

An average adult wrist length is approx. 18cm. When you have reached your desired length, before closing the last jumping at each end, add a toggle clasp to one and a toggle bar to the other.

### Designer tip

- It's a good idea to invest in a pair of snipe nose pliers for this sort of beading and linking. The design of the nose of the pliers means you can see what you are doing.

## STYLE PROFILE JORGIE



PHOTOGRAPH: MARK CUTHBERT/CONTRIBUTOR/GETTY

*Jorgie Porter is an English TV actress and former ballet dancer, most famous for her character Theresa McQueen in Hollyoaks, which she has played since 2008. However, she has shown her talent for ice-skating as she went all the way to the final in Dancing on Ice in 2012 – and also appeared in the 'All Stars' edition in 2014. Jorgie is an ambassador for the Teenage Cancer Trust, with their annual safe tanning campaign.*

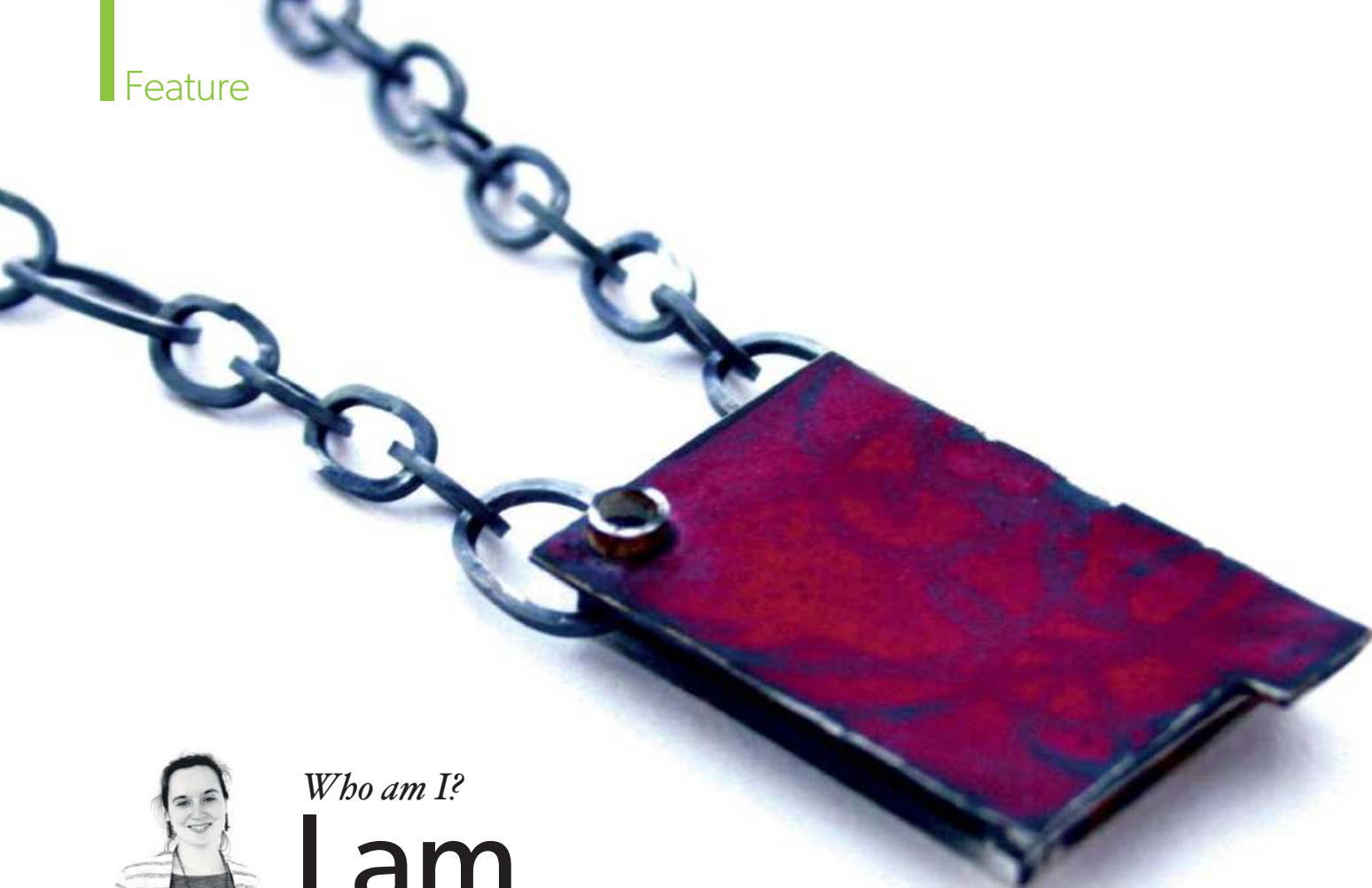


PHOTOGRAPH: WWW.SHUTTERSTOCK.COM



PHOTOGRAPH: AFRICA STUDIO/SHUTTERSTOCK





*Who am I?*

# I am Esme Parsons

*Esme specialises in enamelling to create contemporary jewellery pieces, inspired by urban and industrial spaces. By Lesley Rands*

## How did your interest in jewellery start?

I have always been fascinated by jewellery. This first began by watching archaeology programmes on the television and visiting museums. There was something so exciting about unearthing something so precious, and for a long time I wanted to be an archaeologist. I then realised that if I trained to be a jeweller, I could create precious treasures myself! Since my training, my approach to jewellery has become more and more contemporary. I now think of jewellery not just as something precious, but as something that can examine the present and challenge the future.

## Where did you train?

When I first considered a career in jewellery, I was very excited to discover a great program at The University for the Creative Arts (UCA) in Rochester, Kent. I then studied there for three years doing a BA (Hons) in Silversmithing, Goldsmithing and Jewellery. It is a small university but it has great facilities, amazing tutors and a lovely sense of community. I really enjoyed my time there.

## Where is your studio?

In September 2014, shortly after I had graduated, I moved to Edinburgh to take a position as an Artist-in-Residence at the Edinburgh College of Art. As part of this position I have a studio space at the college. The art college is an exciting place to be based – there is always lots going on and there are great facilities at my fingertips! During my time there I have also learnt a lot about teaching, which is something that I would like to do in the future.

## What is the main inspiration for your design?

I am inspired by urban and industrial spaces – in particular forms, colours and texture, but also by themes experienced in urban spaces, such as chaos, hustle and bustle and isolation. I am motivated by the patchwork appearance of cities from the sky. I take inspiration from posters, road markings, graffiti, scaffolding, barbed fencing, brickwork, ventilation shafts etc...

## What is your preferred medium?

I usually work with silver, but also with copper, steel and gold, using gold in particular to create little details such as rivets. I specialise in

enamelling, which I apply, usually via sifting, over hand-drawn etched surfaces that represent the textures and themes of urban spaces.

## Do you have a favourite tool?

Yes, my enamelling kiln! I enjoy enamelling and find it very therapeutic, but also exciting because you never quite know what will come out of the kiln. You always have expectations, but you don't know what the colours or patterns will look like until the piece has cooled.

## What are your goals?

I hope to exhibit internationally and to eventually become a tutor, teaching workshops in enamelling and tutoring at colleges and universities.

## Do you offer workshops and jewellery classes?

Not yet, however following my residency I hope to move to a new workshop and to run workshops from there, as well as open studios.

## Where do you exhibit/sell your work?

I mostly travel to exhibit at shows, such as New Designers, Lustre and Handmade at Kew





2



3



4



5

Gardens and a solo show at the National Centre for Craft and Design. Over Christmas I will have some work at the Leeds Craft Centre and Design Gallery. I also have an online shop where I am always adding more items for sale!

#### What has been your greatest achievement?

One of my greatest achievements was becoming a resident at Edinburgh College of Art. I have learnt so much during my year there and gained so much confidence. Following my residency one of my pieces will become part of the college's permanent collection.

#### DETAILS OF FORTHCOMING SHOWS OR EXHIBITIONS:

In the Spotlight at Leeds Craft Centre and Design Gallery (1 December–9 January)

#### CONTACT

[www.esmeparsonsjewellery.com](http://www.esmeparsonsjewellery.com)  
[esme@esmeparsonsjewellery.com](mailto:esme@esmeparsonsjewellery.com)  
 Facebook: Esme Parsons Jewellery

#### URBANISATION 2015

- 1: Red necklace in Sterling silver and enamel
- 2: Rivet rings in Sterling silver with 24ct gold rivets
- 3: Cobalt blue brooch in Sterling silver, enamel and steel wire
- 4: Apricot earrings in Sterling silver and enamel
- 5: Red studs in Sterling silver and enamel

# DRUZY DREAMS

*Glitter throughout the festive season with this intricate, sparkling wirework set.*

*By Claire Humpherson*

Claire has been designing and making jewellery for nine years, creating jewellery for a range of publications, teaching others and demonstrating jewellery making on Beads Direct TV.

She has created a sparkling and intricate party piece with some glittering Druzy, crystal beads and woven wirework. Claire was inspired to create something really rich and ornate for the party season with plenty of glitz. The gold and purple colour scheme hints at a regal theme – for everyone dreaming of being the party queen!

## Designer tips

- ▶ Hang the pendant on a plain chain for a simpler necklace.
- ▶ Add a brooch back to the pendant for a multi-purpose piece.
- ▶ Get creative with the wire; make the design your own!

## MATERIALS

- ▶ Druzy heart or other large pendant
- ▶ 0.6mm (23 gauge) gold-plated wire
- ▶ 0.4mm (26 gauge) gold-plated wire
- ▶ Star charm connector
- ▶ 4mm crystal rondelle beads
- ▶ 6mm crystal rondelle beads
- ▶ Hammer (such as a Whammer)
- ▶ Bench block
- ▶ Wire cutters
- ▶ Round nose pliers
- ▶ Flat nose pliers

## RESOURCES

**Beads, wire and tools:**  
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)

## CONTACT

[www.facebook.com/clairerose.humpherson](https://www.facebook.com/clairerose.humpherson)





## STEP 1

Cut two pieces of 0.6mm wire long enough to fit around your chosen pendant with around 5cm to spare on either side. Holding the two wires about 1cm apart, use a 0.4mm wire to weave between them, using a basic figure-of-eight wirework weave. Continue until you have weaved enough to encase the outer edge of the druzy pendant. Add more 0.4mm wire as you go, if needed.



## STEP 2

Fit the woven section of wire around the pendant by bending and shaping it into place. Bring two ends of 0.6mm wire over the front of the pendant, and the other two over the back. Use the 0.4mm wire end to weave the piece closed around the top of the pendant. Curl the thick ends and move them away from the pendant to flatten them with the hammer.



## STEP 3

Cut one loop off the star connector. Use 0.4mm wire to wrap the star charm in front of the bail until secure. Cut two pieces of 0.6mm wire and shape into a curve a little larger than the pendant. Use round nose pliers to create curls at the bottom and top. Hammer the curls flat and weave onto the outer edge of the pendant using 0.4mm wire.



## STEP 4

Cut another two pieces of 0.6mm wire and weave them tightly together with the 0.4mm wire in a figure-of-eight weave. Leave around 2cm of plain wire at each end. Add curls at the bottom and flatten them with the hammer. Fit this over the front of the pendant to add detail and secure, adding curls at the back. Embellish the pendant with beads, using 0.4mm wire to secure.



## STEP 5

Put the pendant to one side and cut some pieces of 0.6mm wire about 8cm long. Create a wrapped loop at one end of each wire and add beads. Create an open loop at the other end, leaving a short tail of wire to wrap later. When you have made enough, join these together in a chain and wrap the open loops as you connect each link, cutting off any excess.



## STEP 6

Join a length of beaded chain to each side of the pendant and wrap the loops to close. Cut another short length of 0.6mm gold wire and bend it into an S-shape with a curl at one end. Flatten this shape. Attach it to one end of the chain with another wrapped loop and hook in to the loop on the other side to fasten your necklace.



## Extra Projects Make a bracelet and earrings

### BRACELET

Create a wire curled and flattened centrepiece and combine with a beaded wire chain and a wire S-clasp to make a delicate matching bracelet.

### EARRINGS

Curl two pieces of wire and flatten with the hammer, add beads above the curls and loop onto earwires for a matching pair of earrings.



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## Designer profile

# Annemarie Kenyeres

### When did you first start making jewellery?

I picked up my first set of pliers in August 2012 in a bid to find a new hobby. Up until the birth of my son in 2011 I had a really active life, working as an adventure activity instructor and surfing every day. Having a baby was a real shock and nothing could have prepared me for the drastic changes I had to make in my life. I always fancied doing something creative so I started to look into different crafts as a hobby. I found the work of Tracy Smith of Cinnamon Jewellery and that is where I fell in love with copper jewellery.

### How has your wire working developed since you first began?

After buying Abby Hook's *Wire Jewellery Masterclass* book, I started with the basics. I learnt how to weave and have let my instincts and personal style dictate which direction my work will take. The biggest change that has occurred over this time is my gradual progression from plated wires to solid metal. I love the look of adding coloured wire to certain metals but I wanted to create art that could be kept for a lifetime. Plated wire just didn't have the lifespan I was looking for.

### Where do you look for inspiration?

I'm a nature lover and am never happier than when I am by the sea or in the forest. I find the lines of nature mesmerising and this seems to come out in my designs. I love Pinterest and can lose hours looking at beautiful photographs. I tend not to look at other wirework jewellery as I don't want to be influenced too much by the style of others. I think it is important to keep your identity in anything you do and I started as I meant to continue, with an instantly recognisable style of jewellery.

### What is your personal jewellery style?

I'm pretty minimalistic when it comes to everyday jewellery and I tend to wear the same items each day. If I'm going somewhere special I love a statement choker and stacked bangles.

### Why do you like working with wire, in particular?

I love the natural flow you get with wire, making it very difficult to make a definite mistake. Some of my best creations have derived from 'mistakes'. I love the challenge of fixing a piece into something beautiful and wearable.

### What is the most challenging piece of jewellery you've made?

Custom orders are always the most challenging for me, as my work is so organic that sometimes it is difficult to stick to a set brief. Saying that, I love a challenge and relish the opportunity to learn and improve by doing something I wouldn't otherwise have done.

### Are there any new skills that you would like to learn?

A couple of years ago I did a silversmith course at Truro College, which I loved. Unfortunately, due to time and space, I haven't had much chance to practise the skills that I learnt. My little boy will be in school next year so I hope to gain a bit more time then, which will enable me to put some of my knowledge into practice.

### If I wasn't a designer I would be...

I would still be taking clients on adventures around the rocky coastline of Cornwall. Since work takes up most of your life, I think it's important to find a job that you love. I have been blessed with the drive that it takes to follow your dreams, which is something I have always done and so far it has worked out well.



# JEWELLERY WRAP

*A handmade gift you can make in minutes and fill with wonderful surprises! By Debbie Bulford*

**D**ebbie is a jewellery designer and teacher who loves to share the joy of creating something truly unique.

If you love craft, you will probably remember making your own pencil cases. Nothing was more satisfying than creating something practical and useful, so why stop now? You can embellish your own jewellery wrap as a simple, cost-effective present ready to be filled with surprises.

## MATERIALS

- One or two beading mats
- Cord
- Fastening (bead)
- Needle and thread

## RESOURCES

Widely available from advertisers in this magazine.

## CONTACT

debbiebulford@aol.com  
sodebbiebulford.co.uk



### STEP 1

This can be made with one or two jewellery mats depending on the size of the finished item you require. Try the items you wish to include in your gift and wrap the mat around to see where to place the fold. A general rule is to fold the mat into three sections using one for the final closure.



### STEP 2

Using one mat, using a matching thread over sew the outer edges. You will see I have used a bold thread to show the stitches. When you have finished both sides, turn to the right side.

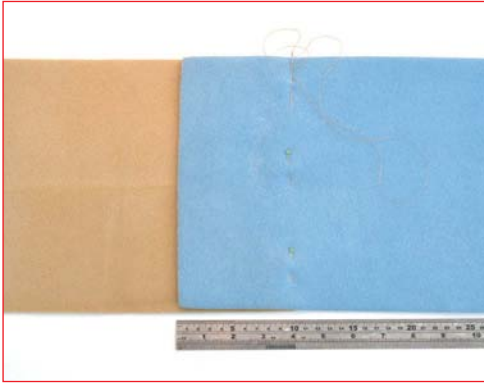


### STEP 3

Place a pin where the fastening will be. Coil a length of cord stitching as you go, as seen in Step 6 to secure the design, then carefully stitch to the mat. Finish with a bead on the leading edge of the wrap making sure it will fit through the loop before you start stitching!







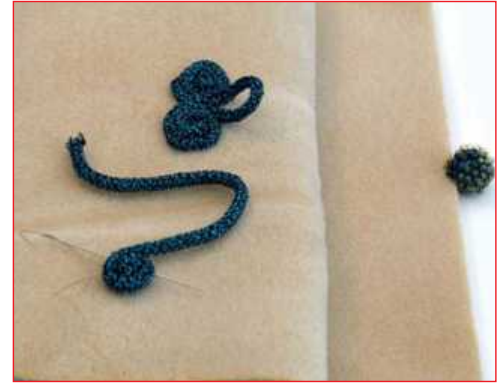
## STEP 4

Using two mats: one will be a pocket to put your tools into; the second will be your working mat, so they will be referred to as 'pocket' and 'working' in these instructions. Measure the longest side of your pocket mat, divide by three: for example divide 30cm by 3 = 10cm. Place the working mat in line with 10cm, pin and stitch along this line.



## STEP 5

Fold the final 10cm of your pocket mat to the reverse of your design and oversew as seen in Step 2 and then turn the pocket to the right side. Add a line of cord to cover the stitches along the reverse of your design.



## STEP 6

Wrap your working mat around your pocket mat to mark where you want to place your fastening. Coil your cord to form a loop and carefully stitch in place remembering the other side of the working mat will be seen. Line up the leading edge of your working mat and attach a bead, again make sure it will fit through the loop before you start stitching!



# WINTER'S TALE RESIN PENDANT

*Use simple resin techniques to create this sparkly festive pendant. By Debbie Kershaw*

Debbie is a designer, writer and busy mum of three. She is also guest designer on some of the UK's craft channels.

Debbie wanted to create a whimsical winter pendant, using layers of resin to create a sparkly festive scene. Debbie loves working with resin and says it is the perfect medium to add sparkle and depth to the pendant to wear at Christmas.

## MATERIALS

- Chemset® doming resin (ES 8102) and hardener (ES 8203)
- Professional measuring scales
- Wooden lolly sticks
- Wooden toothpicks
- Plastic mixing cup
- Selection of glitters
- Lisa Pavelka square bezel
- 1m of silver ball chain
- Flat back crystal or similar
- Printed or drawn image
- Cheap hairspray
- Heat gun

## RESOURCES

All resin, resin tools and scales:

[www.fisfusion.uk](http://www.fisfusion.uk)

Heat gun, ball chain and bezel:

[www.jewellerymaker.com](http://www.jewellerymaker.com)

Glitters: TK Maxx stores and Hobbycraft stores

## CONTACT

[debbiejkershaw@aol.com](mailto:debbiejkershaw@aol.com)

[Debbiejkershaw@gmail.com](mailto:Debbiejkershaw@gmail.com)







## STEP 1

Start by weighing and mixing your resin. Two parts resin to one part hardener. The amount you need will depend on the size of your bezel. For this project I used 3g resin to 1.5g of hardener. Once weighed out, stir together with a wooden resin/lollipop stick for at least two minutes. Once mixed, you have about 45 minutes of working time.



## STEP 2

Select a variety of glitters in varying textures and complementing shades. Add the glitter to your resin, mixing thoroughly with your stick. For a more translucent effect, add less glitter. For a really dynamic effect, fill the resin with glitter until it is a thick consistency. You will see as you go along how the glitter colours work together inside the resin.



## STEP 3

Gently pour the glitter resin mix into your bezel. Tease the mixture out slowly using the stick. Pour to the centre of the bezel and then use a cocktail stick to gently move the resin to each corner to fill the bezel thoroughly. Run a heat gun across the top of the resin to eliminate any bubbles that may have formed.



## STEP 4

Put your resin aside in a covered container to set. This keeps any dust from getting into the mix before it sets. Print off or draw a silhouette festive image of your choice and cut out. Make sure it is the correct size to fit inside your bezel. Seal both sides of the image with hairspray and wait for it to dry. Choose a flat back crystal or similar to act as your moon.



## STEP 5

After a couple of hours the resin should be hard on top. Position your image and crystal inside the bezel to build up your Christmas scene. These will sit in front of the glitter, inside another layer of resin. Mix more resin as in step one and pour carefully over the scene as before. Use heat to eliminate bubbles.



## STEP 6

Leave your finished pendant to set inside a covered container preferably overnight and away from direct sunlight. Once set you can add the beads, chain or cord of your choice. For a more statement look, add coordinating beads and crystals. I chose to add two layers of ball chain finished with a toggle clasp.

## Extra Projects Make a ring and earrings

Using the main steps from the project, fill up a ring bezel and matching earring bezels with a resin and glitter mix. You don't have to add an image or another resin layer to create these stunning sparkling accessories. Just make sure you fill the bezel with lots of resin for a great effect.



## Designer tips

- Be careful not to overfill your bezel with resin. Wipe off any excess with kitchen roll immediately.
- Protect your hands when working with resin with a good barrier cream or gloves.
- Make sure you measure the resin and hardener very carefully. An inaccurate mix can prevent your resin from setting properly.



# LUMINOUS JELLYFISH

*Create a sparkling statement necklace for the party season and go with the glow by featuring phosphorescent resin.*

*By Jayne Rimington*



Jayne is based in Hampshire, and is currently studying for a BA (Hons) in Glass, Ceramics, Metal & Jewellery at the University for the Creative Arts in Farnham. She enjoys working with many materials and creating pieces that incorporate various techniques.

Autumn and winter fashion features jewellery that is oversized – and uses mixed media. Forged metal pieces that highlight various textures and have interesting form are also prominent. Here you can create a unique eye-catching pendant necklace using a mix of Sterling silver, Swarovski crystals and by adding special powder to resin.

## MATERIALS

- ▶ 0.8mm (20 gauge) round Sterling silver wire
- ▶ 1mm (18 gauge) round Sterling silver wire
- ▶ 0.3mm Sterling silver sheet
- ▶ 1mm Sterling silver sheet
- ▶ Hard Sterling silver solder
- ▶ Sterling silver chain
- ▶ 5mm Swarovski crystals
- ▶ Clear resin
- ▶ Aluminite pearlescent powder
- ▶ Aluminite phosphorescent powder
- ▶ Silicon mould or silicon mould-making compound

## Designer tips

- ▶ You may wish to practise hammering textures and shaping wire with scraps or copper first.
- ▶ Release agent is available for resin moulds, but Vaseline also works.
- ▶ To give the silver an extra shine, use Renaissance wax and buff with a soft cloth or buff attachment on a Dremel.





## STEP 1

Prepare your work surface and organise your supplies. Read and follow the instructions on the resin pack. You can use round or oval ready-made moulds or make your own with silicone compound. Measure and mix up both parts of the resin. After about two minutes of stirring, add in a quarter of a teaspoon each of pearlescent powder and phosphorescent powder and mix, then carefully pour into moulds. Use a cocktail stick to pop bubbles. Leave to cure for 24 hours. When the resin cabochons are cured, they can be pushed out of their mould.



## STEP 2

For the tentacle dangles, cut approx. 10cm of 1mm wire. Hold the wire against a heatproof firing block in your soldering area, using reverse tweezers. Work on the end of the wire with a blowtorch by pointing blue cone tip of flame at the end and gently stroke flame upwards. When the wire turns red hot, the bottom of the wire will begin to melt, shimmer and then 'ball up'. Quench the hot wire in water and then place in pickle to remove firescale. Repeat, making three dangles in total.



## STEP 3

When clean, take the dangles out of the pickle, rinse with water and dry. Use round nose pliers to create a small curve above the balled end, then add a crystal. Make another small curve and add another crystal. Continue until all three crystals have been added. The crystals should be held in place by curves. Leave enough wire at top to make a wrapped loop. Work from spool and use 0.8mm wire to make a wrap below the bottom crystal to prevent it slipping down to the ball end.



## STEP 4

Once a resin cabochon is cured, then you can use a flat needle file to smooth the edges. Using a flexible tape measure or piece of string, measure the base diameter of the cabochon. Now measure the height of the cabochon to its shoulders. This will be used to cut the rectangular piece of 0.3mm silver sheet that will form the bezel. For a smooth bezel, keep the height to the shoulders, but for a crimped look add an extra 1-2mm. Draw the shape onto silver sheet with a pencil and cut with a piercing saw.



## STEP 5

Check the fit of the bezel around the cabochon and trim if required. Smooth the edges with fine sandpaper on a flat surface. Position in the solder area with the joint edges meeting, brush flux along the joint and place a small pallion of solder next to the joint inside the oval bezel. Heat with a torch. When soldered, place in pickle. Using 1mm sheet silver, draw a jellyfish shape on the protective sheet and cut out with a piercing saw. Draw around the cabochon onto the shape, and use as a guide for marking out the drill-holes. Hold with parallel pliers and drill holes with a 2mm drill or Dremel.



## STEP 6

Remove the protective plastic coating from the silver sheet. Use a round needle file to smooth the holes and a flat needle file or sandpaper to smooth the edges of the jellyfish. Using a ball peen hammer on a steel bench block, gently hammer texture over the jellyfish shape. Use sandpaper to smooth the back of the jellyfish shape. Beware any marks on the hammer or bench block will transfer onto metal, so smooth away marks with sandpaper before hammering, if required.



## STEP 7

Remove the bezel from the pickle, rinse with water and dry. Place the bezel on a jellyfish shape and move to a soldering area. Sit the pieces on a wire tripod. Check the positioning and then brush flux on the inside and outside of the bezel joint. Cut several pallions of solder and position inside the bezel against the joint using tweezers. Heat from underneath as the bezel is a thinner sheet and will melt before the base. This will also ensure that the jellyfish base is red hot first and the solder will melt and fix the bezel in place.



## STEP 8

Pickle the jellyfish pendant to remove any firescale. When clean, remove and rinse with water and dry. Use sandpaper to smooth inside the bezel, then place in the cabochon and check it's flat. Using a bezel roller or metal burnishing tool, gently push edges over onto cabochon by starting with the top, then bottom, left then right of the bezel. Then carefully work around by pushing down one side and then the opposite until it is in position over the cabochon.



## STEP 9

Using 1mm wire wrap, make jumpings by wrapping around a dowel or bail making pliers. Remove, then cut the coil into jumpings using a piercing saw. Attach tentacles to the pendant with jumpings. Make a fish hook clasp with 1mm wire and gently hammer on steel block to harden. Cut approx. 10cm of 1mm wire. Make the tentacle links as the dangles, but make a wrapped loop at each end instead of a ball end. Attach with jumpings. Charge up the cabochon by exposing to bright light, then watch it glow in the dark!

## Extra Projects Make a bangle and earrings

### BANGLE

Cut approx. 25cm of 2mm wire and straighten. Ball up both ends, then clean in pickle. Wrap around a bangle mandrel and use a rawhide mallet to shape the wire. Use round nose pliers to add curves. Work-harden by hammering sides on a steel block. Smooth with fine sandpaper. Make dangles as before, but cut approx. 5cm of 1mm wire and add a crystal. Attach with jumpings.

### EARRINGS

Cut approx. 10cm of 1mm wire. Follow the steps for jellyfish tentacle dangles, but instead of a wrapped loop at the top, attach an ear hook with round nose pliers.



## RESOURCES

[www.cooksongold.com](http://www.cooksongold.com)  
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# BEADED TASSEL

*Use a very simple and repetitive sewing step to create a beautiful pendant hung on an opera length necklace, which will add a touch of glamour to any outfit. By Clair Wolfe*

Clair finds working with seed beads to be relaxing, and marvels at the seemingly infinite ways in which they can be used. Using a simple repetitive technique and shades from the same palette, you can create truly beautiful and wearable jewellery.

## MATERIALS

- Size 8 seed beads
- Size 11 seed beads
- Size 15 seed beads
- Faceted onyx
- Glue
- Beading wire
- Beading thread
- Beading needle
- Snips
- Crimping pliers
- Chain nose pliers
- Finding selection

## Designer tips

- Use up bead soup to make a colourful tassel.
- Add the tassel to a length of chain for an alternative look.
- Go large; add more beaded threads in longer lengths to make a really dramatic tassel.



## STEP 1

Cut a length of beading wire approx. 15cm and thread a crimp and a closed jump ring. Use crimping pliers to create a neat and secure crimp just below the jump ring. Thread a seed bead onto the wire, followed by a focal bead. Snip the excess beading wire as close to the crimp as possible.



## STEP 5

As you reach the last few lengths of the beading thread, remove the needle and unwind a short distance from the spool. Place the two threads next to each other so the cut ends are together. Create a loop in the thread and pass the ends through. As you pull to tighten, slide the knot as close to the wire as possible. Add a dab of glue and another knot.

## RESOURCES

All tools and supplies for this project are available from companies who advertise in this magazine

## CONTACT

ClairWolfeJewellery@gmail.com  
www.etsy.com/shop/ClairWolfe





## STEP 2

Condition a manageable length of beading thread by pulling it through your fingers a couple of times. Secure the beading thread onto the beading wire with a couple of knots and a dab of glue. Do not trim the beading thread at this point.



## STEP 3

Add a beading needle to the thread and then begin to add a selection of seed beads, following the same pattern for all beaded threads. Once the desired length has been reached, pass the needle back through all of the beads, except the final one added. Repeat this step, many times, along the length of the beading wire, gradually increasing the number of beads on the beaded threads.



## STEP 4

Position the beaded thread as close to the beading wire as you can; do not pull the thread too taught as the beads will be stiff and not drape. Pass the needle and thread around the beading wire to create a loop, pass the needle through the loop to make a simple knot, pull this knot tight and slide it up the wire. This knot will secure each beaded thread into place.



## STEP 6

Every so often hold the tassel the right way up to see the progress on the shape and length the beaded threads are creating. When you are happy with the look of the tassel, add a few half-hitch knots to the beading wire and then sew back up the beading wire to the last section of thread that was added. Secure by knotting and gluing these threads together.



## STEP 7

Add beads to the beading wire, in the same colour order as the beaded tassels. Once you are happy with the length, add a round silver bead and then a crimp tube. Pass the wire back up through the crimp and silver bead and then use chain nose pliers or similar to squash the tube flat. Carefully trim excess wire from top of the silver bead.



## STEP 8

Work your way through all the loose threads, adding a final dab of glue to each of them. Once the glue has fully dried, use thread snips to neatly trim away all of the loose threads.



## STEP 9

Use snips to cut a length of beading wire between 2 and 3 feet long and add a crimp and wire guardian to one end of the wire. Thread on a selection of seed beads, faceted onyx and a couple of plain silver beads. Finish the second end with a crimp and a wire guardian. Add the pendant to the beaded wire, then add a jumping to complete the necklace.

## Extra Projects Simple earrings two ways

Add beads to two headpins in the same size and colour order as the beaded tassel. Use round nose pliers to create a loop at the top of the headpin, then add to a pair of earring findings.

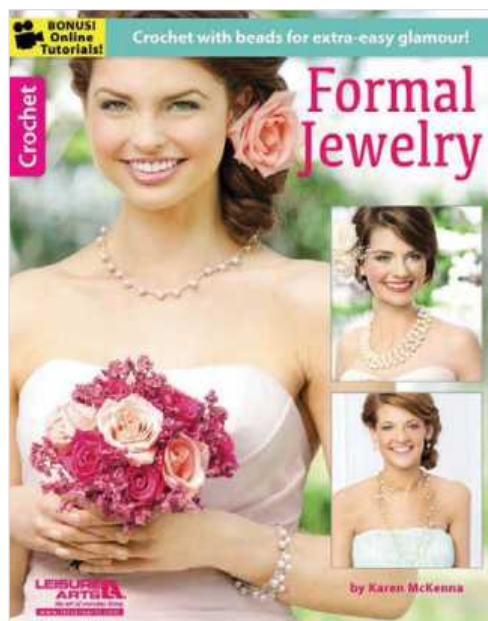
Add a small silver bead and a faceted onyx bead to a headpin, use round nose pliers to create a neat loop just above the beads, trim any excess headpin wire and then add to an earring finding.



PHOTOGRAPHS: LAUREL GUILFOYLE, CLAIR WOLFE

# BOOK REVIEWS

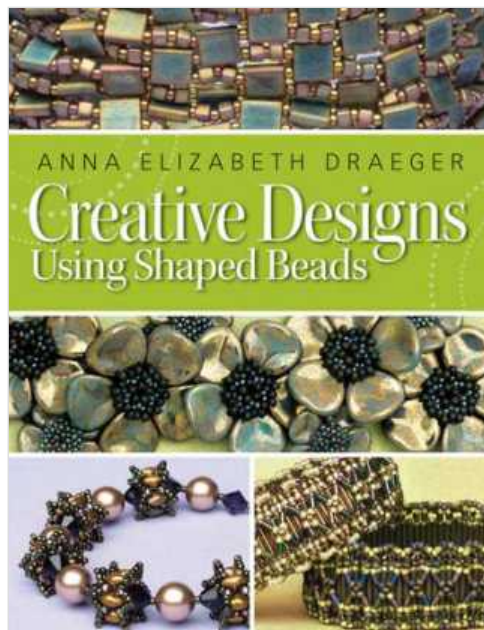
*This month Imogen Cooper reviews three books to spark your creativity.*



## FORMAL JEWELRY

BY KAREN MCKENNA  
LEISURE ARTS, £6.40  
ISBN 9781464716867

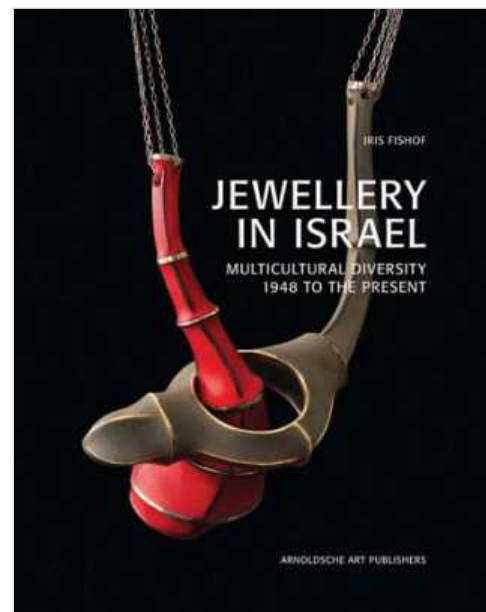
Special events are synonymous with excitement and glamour, yet looking the part needn't be a strain. The twelve gorgeous pieces to make in this book are each woven with metallic cord and pearlescent beads – and would all turn heads without need of a designer price tag. Elegance is combined with ease as these projects can be made in just minutes, using simple stitching and beading techniques. Keep in touch with tradition in the 'Something Blue' wedding garter, or go contemporary with some black barefoot sandals; there's something here for every occasion. Despite this being primarily a crochet book, readers will find no trouble in grasping the other skills by looking in the techniques section. Besides, there's more help on offer – projects with a camera icon next to them indicate a video tutorial from the author herself, allowing a face-to-face and foolproof tutorial on her website. Forever a classic combination, the theme of pearl beads and subtle silver thread running through the pages guarantees that it's not only memories of the event, but the effortless style that will remain a treasure for many years to come.



## CREATIVE DESIGNS USING SHAPED BEADS

BY ANNA ELIZABETH DRAEGER  
KALMBACH BOOKS, £14.99  
ISBN 9781627000529

A hit for anyone looking to develop their old skills into a hot new trend. Shaped beads are named the new 'building blocks' of jewellery making as they combine to make progressively more beautiful and intricate pieces. Each of the 24 accessories available use a combination of two or more bead types, meaning makers can expand their beading skills without crafting dozens of difficult pieces. Discover the small, individual beads that perfectly complement focal gems, or experiment with the latest and most statement beads of the moment. The range is really what adds flair here; in designs such as the Spiralling SuperDuos necklace, you can quite literally add a twist to everyday patterns. The skill level needed for each project varies, making it a source of aid for new and experienced bead makers alike. Suggestions for personalising the designs ensure that all creative tastes are catered for.



## JEWELLERY IN ISRAEL: MULTICULTURAL DIVERSITY 1948 TO THE PRESENT

BY IRIS FISHOF  
ARNOLDSCHÉ ART PUBLISHERS, £35  
ISBN 9783897903968

Throughout time, accessories have served as a way to express our personal styles, yet there exists a wider persuasion than we may first imagine. Cultural movements result in a fusion of lives; a mix of habit and novelty. In Israel, the influences of immigration and collective change have become clear where least expected: in their choice of jewellery. The story begins in 1948, a period of traditional jewellery design where found objects and non-precious materials were common. Moving on a decade, Fishof describes the great change that occurred as immigration levels boomed and, along with them, brought the influences of many different backgrounds. Having both read and taught the subject, the author is an excellent source of knowledge on jewellery's place in Israeli society. Though rich in detail, the techniques discussed are suitable for beginners and are also perfect aids to gain your own inspiration and delve into the style of Israeli design. Featuring renowned artists such as Esther Knobel and Attai Chen, this book gives a fascinating insight into the country's ever-changing styles, and would prove a thought-provoking addition to the collection of any keen designer.



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With Christmas approaching, *Superfood* features articles and recipes for those seeking tasty but healthy options over the festive period and beyond. It includes 104 recipes, a section on seasonal sweet treats, and nutrition expert Nichola Whitehead gives her top tips to avoid over-indulging during this period, whilst still enjoying parties and buffets. More than a diet fad, discover the superfood phenomena!

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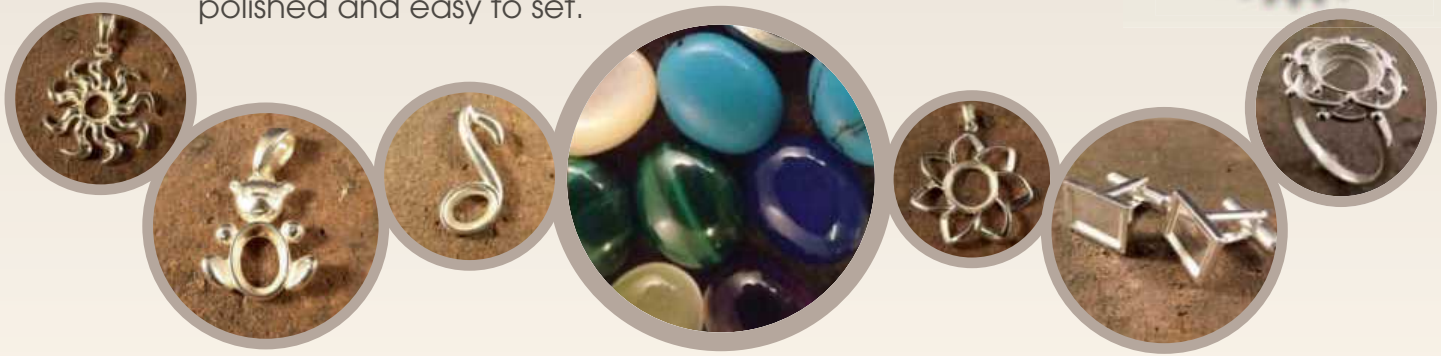


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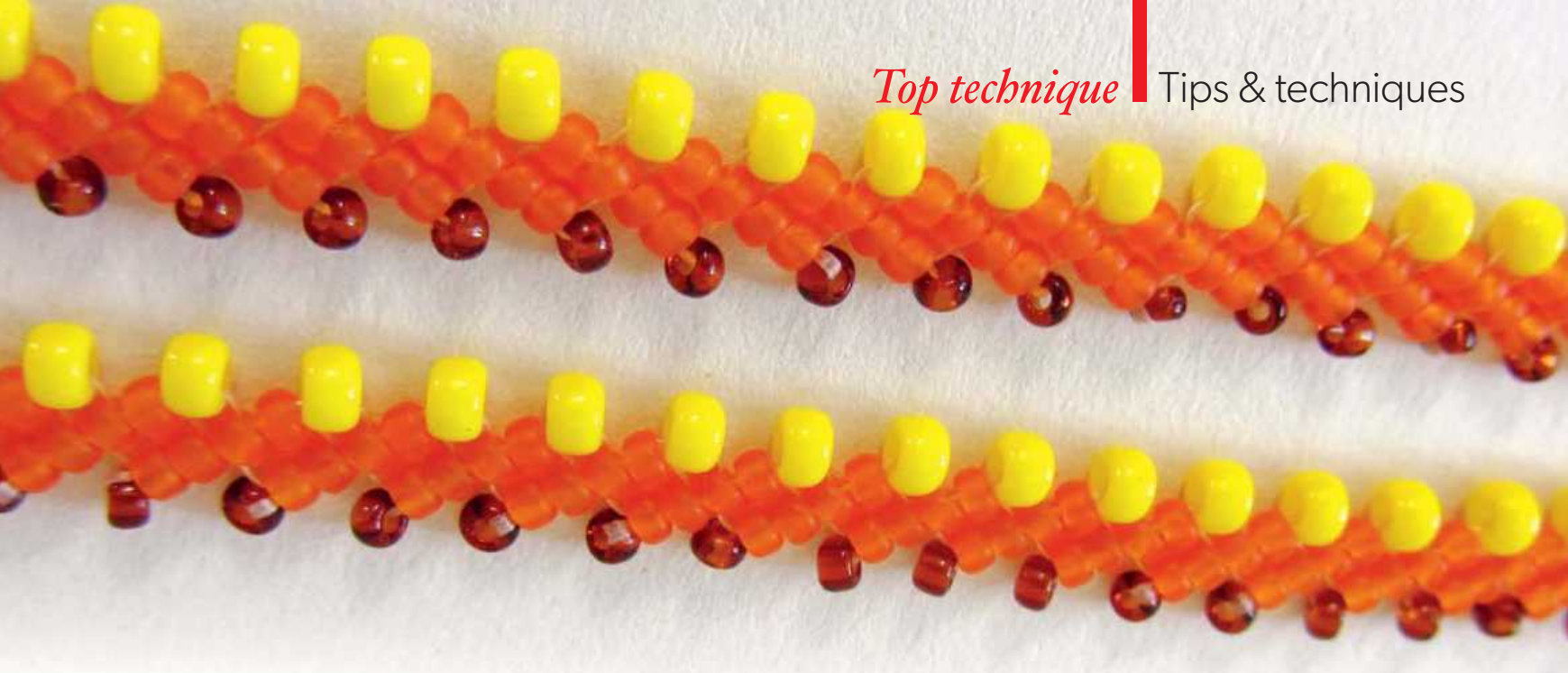
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# ST PETERSBURG STITCH

*This basic and simple-to-master stitch creates beautiful and delicate jewellery, but can also be the base for several variations. By Clair Wolfe*

Our expert, Clair, is a self-confessed seed bead addict. She loves to learn new ways of using the beads in a technique, then pushing the technique to see what else can be achieved.

## MATERIALS

- Size 11 beads
- Size 8 beads
- Super Duo beads
- KO thread
- Size 10 beading needle
- Snips

## RESOURCES

All beads, thread and needles are available through Stitch N Craft  
[www.stitchncraft.co.uk](http://www.stitchncraft.co.uk), 01747 830666  
Stitchncraft Beads, 2 Chaldicott Barns, Tokes Lane, Semley, Dorset SP7 9AW

## CONTACT

[www.etsy.com/shop/ClairWolfe](http://www.etsy.com/shop/ClairWolfe)  
[www.facebook.com/Clair.Wolfe.Jewellery](http://www.facebook.com/Clair.Wolfe.Jewellery)

PHOTOGRAPHS: CLAIR WOLFE



## STEP 1

Take a manageable length of beading thread and run it through your fingers a couple of times to condition it. Thread onto a needle and then add a bead, pass it along the thread until it is approx. 30cm (12in) from the end and then pass the needle through again to anchor in place. This will act as a stop bead and can easily be removed once the stitching is complete.



## STEP 2

Add six size 11 beads to the thread and position next to the stop bead. Miss the first two beads and pass the needle through the second two beads in the same direction as all the beads were added. Pull the thread taut so the four beads form a square.



## STEP 3

Add another size 11 bead (for this technique page different colour beads have been used to highlight each step) to the thread.







## STEP 4

Pass the needle back through three of the size 11 beads so that the thread is in front of the first size 11 added.



## STEP 5

Add one size 8 bead to the thread and then pass the needle through the two size 11 beads which made up the square formed in Step 2. This completes the steps to create the first stitched section.



## STEP 6

Add four size 11 beads to the thread and then pass the needle through the first two, as in Step 2, pull to form a square and to position next to the first stitched section.



## STEP 7

Add an end bead (Step 3) and pass the needle back through three of the size 11 beads (Step 4) before completing the stitch. Continue to add stitched sections until the length of beading required is reached.

## Designer tips

- ▶ This versatile technique is open to a whole host of possibilities, so experiment with bead size
- ▶ Try playing with the colour of the beads used and once again their placement

## Variations

### 1 DOUBLE ST PETERSBURG

Start back at the first bead added and follow the main steps. At Step 5 pass the needle through the size 8 bead, which is already in position from the first length of stitching. Continue for the length of the beading.

### 2 QUADRUPLE

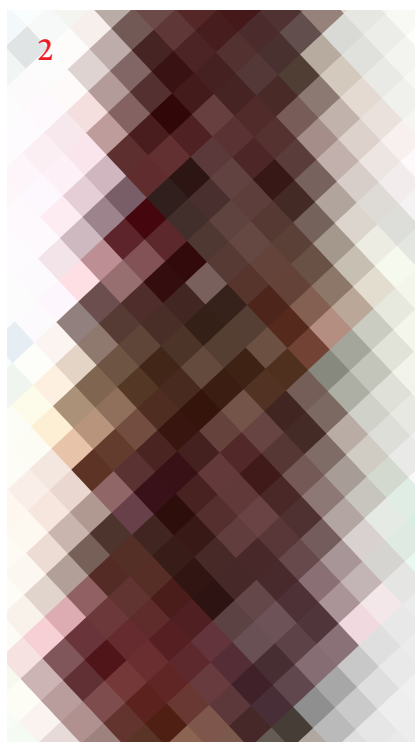
Do the same as the double version, but return to the start bead two further times.

### 3 ZIPPED

Create two separate lengths of the stitching; lay them next to each other so that the size 8 beads interlock. Pass a threaded needle down through all the size 8 beads to secure them together.

### 4 DUO

Create a length of stitching but add a super duo bead in place of a size 8. Follow the Double St Petersburg step to complete.







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# WEB REVIEWS

*Lauren Johnson surfs the web for the latest online stores, blogs and jewellery profiles*



## A PAIR AND A SPARE DIY

[www.apairandasparediy.com](http://www.apairandasparediy.com)

A pair and a spare DIY allows you to dabble in projects you may have thought to be too tricky. The website is easy to navigate and understand, with the space on the page being wisely taken up by enlarged images of step-by-step tutorials on how to create fashion-inspired pieces. There are easy to follow steps, with a list of tools and equipment needed to complete the projects, with an end result image for how your final piece/s should look so everything you could need to get creative. Plus they help you along each step of the way, as if they're in the room with you yourselves.

## STARS FOR STREETLIGHTS

[www.starsforstreetlights.com](http://www.starsforstreetlights.com)

Stacie the inspiration and chief creator at Stars for Streetlights likes to keep things simple yet effective. It is present as you scroll through her well-organised page of DIY crafts for needs, whether that is for a beaded necklace or how to give your piece of jewellery the tinge of an era you just couldn't find on the high street. The website shows you step-by-step how to complete the projects, with helpful visual aids along the way to make sure you are able to follow easily and without hassle. For projects that are out-of-the-box visit stars for streetlights, the easy-to-navigate website will have you making for days.



## IT HAPPENS IN A BLINK

[www.ithappensinablink.com](http://www.ithappensinablink.com)

You may find the avant-garde layout of this website a little daunting at first. However, its unique style is easily navigated using the large fonts and bright colours, which entice readers and creators alike. There are step-by-step tutorials on how to use wire, slate, gems and metals, taking inspiration from all around the world for new and exciting projects to try. It Happens in a Blink is also accessible through social media, which makes finding a project even easier than before. The website is very impersonal and fun – it is something you can become a subscriber to and follow on their blog for new up and coming DIY ideas.



## MY LITTLE SECRETS

[www.mylittlesecrets.ca](http://www.mylittlesecrets.ca)

A blog of lifestyle inspiration. With all your DIY projects completed, but not being able to wear them all at once, this easy to follow guide on how to create jewellery holders of any kind could aid in storing your projects until a later date. You can still be creative about your designs, with the help of my little secrets as they show you step-by step with images to guide you how to create your own holders/plates and stands. There's no unnecessary scrolling on the page; just what you need to do and how you go about doing it.



# WINTER SPARKLE

*A stunning vintage inspired heirloom piece full of elegance and sparkle, perfect for your Christmas ball.*

*By Sammi Fletcher*

**S**ammi Fletcher is a designer, wirework expert and silversmith. She runs a successful jewellery making business selling in shops, galleries and events around the country, alongside guest designing for *Jewellerymaker*.

This project is typically vintage style, making the stones the stars of the show. A series of fleur-de-lis inspired connectors dripping sparkles leads the eye down to the showcase stone, framed beautifully to maximise the visual impact. It's a definite head-turner when worn with a little black dress or ball gown!

## MATERIALS

- ▶ 1mm (18 gauge) silver-plated copper wire
- ▶ 0.25mm (30 gauge) silver-plated copper wire
- ▶ 5mm jumprings
- ▶ 8mm frosted jumprings
- ▶ 27 x 3mm faceted moonstone rondelles
- ▶ 22 x 3mm faceted Colombian emerald rondelles
- ▶ 22 x 2mm micro-faceted white topaz
- ▶ 11 x clear quartz faceted fancy-cut diamonds
- ▶ Concave cut clear quartz top drilled pear

## RESOURCES

All materials:  
[www.jewellerymaker.com](http://www.jewellerymaker.com)

## CONTACT

[www.sammifletcher.com](http://www.sammifletcher.com)  
[www.facebook.com/sammistrinkets](https://www.facebook.com/sammistrinkets)  
[www.facebook.com/jmsammi](https://www.facebook.com/jmsammi)



## STEP 1

To make the connectors, cut two 4cm lengths of 1mm wire and two 3cm lengths of 1mm wire. Make a loop at the end of each of the wires, using the smallest setting on six-step bailing pliers, or a suitable mandrel to ensure all your loops will be the same size. Using your thumb or chain nose pliers, make a roughly 30-degree bend halfway down each wire.



## STEP 6

Attach 1m of 0.25mm to your 8cm wire next to a loop. Wrap four times around the wire, then add the 7cm wire using the figure-of-eight weave for 0.5cm. Add one of the 4cm wires underneath the 8cm wire and weave all three together using the basket weave, for 1cm. Switch back to wrapping the top two wires for 1cm and attach an accent bead.

## Designer tips

- ▶ Try using briolettes or pear stones to change the look.
- ▶ Suspend a netted stone in the centre and create a standalone pendant.
- ▶ Mix your colours to match different outfits for a bespoke look.





## STEP 2

Attach 50cm of 0.25mm wire to one 4cm wire just below the loop, wrapping it securely three times. Add the second 4cm wire and with straight sides together, start wrapping them in a figure-of-eight weave for 0.5cm. Add the 3cm wires one by one, using the basket weave across all four wires until the bend in the outer wires. Switch back to wrapping just the two 4cm wires.



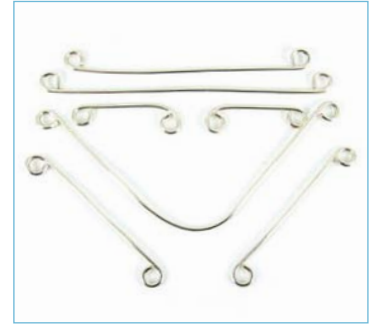
## STEP 3

Continue the figure-of-eight weave on the 4cm wires until the top of the lower loop. Slide your chosen drop bead (or beads) on the end of your weaving wire. Secure it once around the opposite wire. Use the rest of the weaving wire to secure your two accent beads to the two loops, secure and trim the wires. Add two accent beads to the opposite bottom loops and secure.



## STEP 4

Make another nine connectors. Attach two 5mm jumpings through the top two loops on one side. Attach an 8mm frosted jumping to the 5mm ones. Add two 5mm jumpings on other side of the 8mm one and attach those to the top two loops on one side of the next connector. Join five connectors each side. Finish side chains with 8mm and 5mm jumpings and clasp.



## STEP 5

To make the focal, cut a 10cm, 8cm and 7cm wire, plus two 5.5cm and two 4cm wires of 1mm gauge. Using the same mandrel or bailing pliers as used in making the connectors, make loops at each end of all of these wires. Take the 10cm wire and put a gentle 90-degree bend in the centre, around your thumb or ring mandrel. Lay them out, 8cm and 7cm top, 10cm whole base, 5.5cm outer base, 4cm internal.



## STEP 7

Finish the top section so both sides are identical. Now start to build the whole frame. Attach a length of 0.25mm wire to the end loop in your woven top section. Hold your 10cm wire in place. With its loop directly below the end loop of the top section, attach using a figure-of-eight weave. Weave until you reach the weave on the top section, continuing wrapping the 10cm wire solo.



## STEP 8

Wrap the 10cm wire until level with the internal loop from top section. Add a 5.5cm wire to the outside, using basket weave across all three wires for three turns. Continue weaving the two wires until the end of the loop. Repeat this on the other side. Leaving one weaving wire long, secure and trim the others. Use the remaining weaving wire to attach your chosen stones to the bottom, then secure.



## STEP 9

Using 0.25mm wire, attach the rest of the beads (including the central focal bead), leaving the two end loops each side free. Secure and trim all the wires. Attach two 5mm jumpings to the end loops on one side. Now attach it to the rest of the necklace with an 8mm frosted jumping. Repeat on the other side to complete your stunning, sparkly showcase!



## Extra Projects Make a pendant and a bracelet

### PENDANT

Use the main step instructions to make the central focal piece and hang it from lengths of chain for a simpler version of this necklace.

### BRACELET

Make seven more connectors and join them together like the necklace. Add more jumpings to fit your wrist and add a clasp for a bracelet.

# TWINKLE WREATH NECKLACE

*A miniature wreath necklace decorated with sparkly goodies.*

*By Chu-mei Ho*

Chu-mei is a London-based jewellery designer, who primarily works with metal clay and fused glass. She sells her work at Greenwich Market and a number of shops in London.

Chu-mei has lots of fun decorating her Christmas wreath every year, which inspired her to make this delicate mini wreath necklace – with extra sparkles using silver clay and dichroic glass. The clay extruder can be used with polymer clay and metal clay, to help create even and uniform shapes.

## MATERIALS

- 10g Art Clay Silver
- Art Clay syringe/paste
- CoE90 dichroic glass
- Sterling silver trace chain
- 8mm jumpings
- Bell and red satin ribbon
- Badger Balm
- Makin's Ultimate Clay Extruder®
- Tissue blade
- Water brush
- Circular cookie cutter
- Tweezers
- Kiln and Thinfire paper
- Brass brush
- Tumble polisher
- Glass cutter
- Running pliers
- Chain nose pliers

## RESOURCES

[www.metalclay.co.uk](http://www.metalclay.co.uk)  
[www.cooksongold.com](http://www.cooksongold.com)  
[www.georgeweil.com](http://www.georgeweil.com)  
[www.warm-glass.co.uk](http://www.warm-glass.co.uk)

## CONTACT

[www.graceandfirefly.co.uk](http://www.graceandfirefly.co.uk)  
[www.instagram.com/graceandfirefly](https://www.instagram.com/graceandfirefly)  
[www.facebook.com/graceandfirefly](https://www.facebook.com/graceandfirefly)

## Extra Projects Make earrings and a ring

Follow the main steps to create twisted clay ropes, but wrap them around a smaller cookie cutter to make a pair of earrings or on a ring mandrel to make a ring. Embellish the earrings and the ring with some tiny leaves and dichroic glass frit balls. Remember to add 12 per cent shrinkage allowance when making the ring band.







## STEP 1

Cut the dichroic glass into tiny shards. Clean and place them on the kiln shelf with Thinfire paper. This stops the glass sticking to the shelf after fusing. Fuse the glass shards at 804°C and hold for 10 minutes to make dichroic glass frit balls. After firing, wear a mask and clean the residual dust from the kiln paper using a vacuum cleaner with a HEPA (air) filter.



## STEP 2

Lightly grease the inside of the clay extruder's barrel and the round screen disc attachment. Fill the extruder with a new or well-conditioned pack of silver clay and screw the end cap with the selected disc back on. Extrude the clay out by turning the handle clockwise in a smooth motion.



## STEP 3

Gently separate out the extruded clay strings, select a few and twist them together to make a clay rope. Wrap the twisted clay around a circular cookie cutter, overlap the ends on top of each other and then cut off the excess clay using a tissue blade. Apply some paste in-between the overlapped ends. Remove the cookie cutter before the clay dries out completely.



## STEP 4

Apply some water on the area where you want to attach the dichroic glass ball. Squeeze a blob of syringe clay and push the dichroic glass ball in with tweezers so that the syringe clay engulfs the edge of the glass ball. Draw a syringe line around the dichroic frit ball on top of the overflowing clay if you wish. Add more dichroic glass balls by repeating this step.



## STEP 5

Allow the clay to dry completely. Clean the dichroic glass frit balls using a cotton bud or a cocktail stick if there is clay stuck on top of the glass. Fire the project in the kiln at 700°C for 30 minutes. Brush it with some soapy water using a brass brush after firing and polish it in a tumble polisher.



## STEP 6

Cut a loose fine trace chain into 76cm length and connect the ends together with a jump ring to make a chain necklace. Attach the chain, silver wreath and a bell together with another jump ring. Tie a little red ribbon bow on top of the bell to complete the necklace.

## Designer tips

- ▶ Always fire your silver clay with glass inclusions in the kiln to avoid thermal shock on the glass. You can also fire the clay wreath first at 900°C for 2 hours to ensure its strength, then attach the glass balls with some oil paste and syringe clay and fire again at minimum firing temperature and time.
- ▶ Mix some dichroic extract with thin clay paste and paint it over the dry clay for extra sparkle and a tint of colour. You can also make tiny balls, leaves, stars or hearts to decorate the clay wreath or use kiln-safe CZs and mineral accents instead of dichroic glass in this project.
- ▶ Try not to overwork the silver clay before inserting it into the clay extruder or it will get too dry. Add some glycerin to the silver clay to make it more flexible or use PMC Flex instead of normal silver clay.







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# SEASON ^ ^ SPARKLE

*It's party time, so get on your glitter!*

*By Katie Holloway*



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**GLITTER BANGLE**  
£8.50, [www.missselfridge.com](http://www.missselfridge.com)



# BOLD AS BRASS

*Transform a brass tube into a beautiful bangle. By Tansy Wilson*

Using a material like this brass tube can create a simple yet striking design by using the same component. You can tweak the design to your own style by making different patterns or use a different shaped tube section.

## MATERIALS

- ▶ 15cm of 7mm round brass tube
- ▶ Wet and dry emery paper
- ▶ Vice
- ▶ Piercing saw
- ▶ Silver solder and soldering iron
- ▶ Pickle solution
- ▶ Polishing mop
- ▶ Brasso cleaner
- ▶ Toothbrush and cotton ear buds
- ▶ Bangle mandrel
- ▶ Nylon head hammer

## RESOURCES

7mm brass tube can be sourced from model shops or on eBay

## Designer tip

- ▶ When you start to solder, increase the heat very slowly to avoid the flux bubbling and throwing the paillons off the piece.





## STEP 1

Use a coarse piece of wet and dry emery paper and degrease the length of brass tube by rubbing it all over the surface.



## STEP 2

Place the brass tube into the jaws of the vice, cushioning it between two pieces of soft wood. Do not over-tighten the vice as this will squash the tube.



## STEP 3

Using a piercing saw, cut 57 slices off the tube with each one measuring 2mm in thickness.



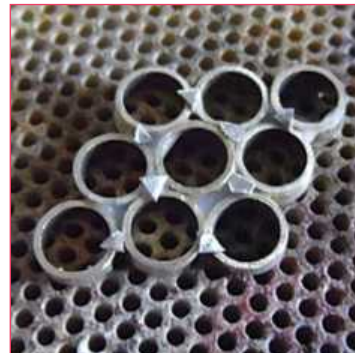
## STEP 4

Place your emery paper onto a flat surface and then rub each side of each tube onto it to obtain a smooth edge and remove any saw burr.



## STEP 5

Take seven tubes and place them onto your soldering area in the shape of a flower. Ensure all edges are touching and add quite a wet flux on all the joins so it runs between the metal. Add tiny squares (paillons) of easy silver solder. Heat gently and then concentrate the heat so the solder runs between all the joins. Pickle and rinse.



## STEP 6

Now take nine tubes and arrange them on your soldering block in the shape of a diamond. Repeat Step 5 to solder these nine tubes together. Repeat this step and make another diamond shape.



## Fashion inspiration



Maxi dress,  
[www.simplybe.co.uk](http://www.simplybe.co.uk)





## STEP 7

Take the two diamond shapes and flower shape soldered in Steps 5 and 6 and place onto your soldering block so the flower is in the middle of the two diamonds. Add more flux and pailions of solder at the joins and heat and solder all together. Pickle and rinse.



## STEP 8

Now you need to make four of these incomplete diamond shapes using eight tubes for each. Follow exactly the same soldering steps as in Step 5. Once they are all pickled and rinsed, place them in a line onto your soldering block joining them onto the soldered piece completed in Step 7. Solder them all together, then pickle and rinse.



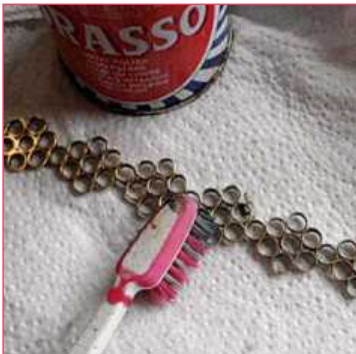
## STEP 9

With a new piece of course emery paper taped onto a flat surface, place your long soldered piece onto it and rub it back and forth so the tubes become smooth and all the same length. Turn the piece over and repeat this step for the other side.



## STEP 10

I have decided to polish my piece to a high shine. It is important that if you do this that you place your piece onto a flat, rigid surface like a bit of wood to support it whilst you polish it on both sides.



## STEP 11

The polishing mop will put lots of rouge in between all the holes and tubes so you will need to use a cleaner like 'Brasso' to remove it. A toothbrush and cotton ear buds are perfect tools to help do this.



## STEP 12

Once they are all cleaned, simply bend the shape around a bangle mandrel. Use your hands to do this first so you can ease it around gently. Once the basic shape is done you can use a nylon head hammer to tap it round, forming the perfect shape.



## Extra Project Make a ring

Make a matching ring by soldering a diamond shape using nine tubes. Pickle and rinse. Then using 0.8mm brass wire, wrap it around a ring mandrel at your finger size three times to make a ring shank. Solder the wires together. Cut the wires so there is a gap the same size as the widest point of the diamond shape. Solder the ring shank to each side of the diamond shape. Pickle, rinse and polish.





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# WINTER WONDERLAND PENDANT

*Capture the beauty of a sparkling, snowy, winter's day in this beautiful silver clay pendant. By Nicola Beer*

Nicola is a silver clay and wire artist and a level two accredited ACWUK instructor. She is inspired by fairytales, legends and nature to produce enchanting and whimsical jewellery designs.

Winter is Nicola's favourite time of the year. Her silver clay pendant was inspired by a love of woodland walks, when the air is crisp and snow has fallen softly on pine needle-covered trails. The sighting of a solitary deer in the distance evokes a magical moment when time seems suspended in the silent, sparkling landscape. This scene is captured here.

## Designer tips

- ▶ Try the same techniques to create different landscapes and add a bezel set stone to represent the Sun or Moon.
- ▶ Use a super-sharp blade to cut out the clay pieces. A blunt blade will cause the clay to drag and will result in feathered edges which require extra sanding.
- ▶ Allow each coat of resin to thoroughly cure before adding more as this will give the best result.



## MATERIALS

- ▶ 20g Silver Clay
- ▶ Silver Clay paste
- ▶ Fine silver frit
- ▶ Paintbrush
- ▶ Badger Balm
- ▶ Roller
- ▶ Playing cards or spacer bars
- ▶ Paper deer template
- ▶ Sharp craft knife (or clay pick)
- ▶ Sanding pads or polishing papers
- ▶ Kiln, blowtorch or gas hob
- ▶ Liver of Sulphur gel
- ▶ Brass brush
- ▶ Polishing cloth
- ▶ Crystal resin
- ▶ Ultra fine glitter
- ▶ Cocktail stick





## STEP 1

Draw or trace a small deer outline onto a piece of tracing paper and cut it out. Lubricate your work surface, hands and roller with a light film of Badger Balm. Cover the back of the template with balm. Roll out a lump of silver clay to a depth of 1mm using spacer bars (or 4 playing cards) as a guide. The paper template is ready for cutting on the silver clay.



## STEP 2

Using a very sharp scalpel (or a clay pick), cut around the paper template. Remove the excess clay and save for future use. Leave the deer to air dry for just a few minutes; this will help you to carve tiny details into the clay without the stickiness of the wet clay creating too much drag. Use a very fine needle tool and add details to the deer to bring it to life.



## STEP 3

Roll out a lump of clay to 1mm thick and, using the same paper deer template as a measurement, cut out an appropriately sized oval to use as a back plate for your design. Set the oval aside to dry to the plaster hard stage. When it is dry, place the deer template back onto the oval and draw a foreground with a soft pencil. Make a separate template of this on a piece of tracing paper.



## STEP 4

Roll a small lump of clay to a depth of 0.75mm (4 cards) thick and cut out the foreground using the template you created. Set this piece aside to dry. When all pieces are dry, refine them with baby wipes, polishing papers or sanding pads. The tiny deer will be very fragile so be gentle. Layer the foreground and deer onto the back plate by applying water to one part and a small amount of paste to the other. Set aside to dry.



## STEP 5

Roll out a lump of clay and cut a strip 2.5cm in length by 0.5cm in width. Whilst the strip of clay is still wet, drape it over a thin dowel to create a bale for the pendant. Apply a drop of water to one side of the strip and gently press the ends together to seal the loop. Leave the dowel in place until the bale is completely dry.



## STEP 6

Gently twist the plaster dry bale off the dowel and decide where you want to position it on the back of the pendant. Add a small amount of water to the pendant and a small amount of paste to the bale and press them gently together. Hold in place for a minute to ensure a firm bond and clean up any excess paste with a brush or a tapered clay shaper. Refine again if necessary and set aside to dry.



## STEP 7

The snow texture in the foreground is created with fine silver frit. This is just like gluing glitter to paper. Use a small brush and apply water to the areas that you want to texture. Allow 30 seconds for the water to penetrate the clay and liberally sprinkle the frit over the surface. Press down lightly with your finger to embed the frit into the clay. Tap the excess away and allow the pendant to dry again.



## STEP 8

Fire the pendant in a kiln, on a gas hob or with a blowtorch, according to the manufacturer's instructions. When cool, brush the pieces vigorously with a brass brush to bring the silver to a satin finish. Oxidise the silver with Liver of Sulphur solution and polish the highlights with a silver polishing cloth. Wash the pendant with a detergent and warm water to remove any residue and dry thoroughly.



## STEP 9

Mix up a small amount of crystal resin and prepare the pendant by ensuring that the face is absolutely level. Add a small amount of ultra-fine glitter to the resin and with a cocktail stick, add drops of the resin to the background of the pendant. Push the resin into all of the recesses and ensure an even, level coat. Set aside to cure. Repeat the process and add an additional layer if you feel it is required.

## Extra Projects Make an alternative pendant and a ring

### ART DECO PENDANT

Expand on the theme and create a more elaborate pendant with added carved trees and finer details.

### RING

Roll a thick snake, wrap around a paper lined mandrel and join the ends. Carve bark-like texture into the ring.



## RESOURCES

[www.metalclay.co.uk](http://www.metalclay.co.uk)

## CONTACT

[www.facebook.com/RubycurlsJewelleryDesigns](https://www.facebook.com/RubycurlsJewelleryDesigns)  
[www.etsy.com/shop/Rubycurls](https://www.etsy.com/shop/Rubycurls)



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# SPARKLY CHRISTMAS RING

*Make a green sparkle resin ring set with glittering glass chatons.*

*By Clare John*

Clare thinks she may have been a magpie in another life, as she loves sparkly things. She teaches resin jewellery classes and has a website selling all things resin.

Clare has cast Chemset® green sparkle resin into a ring mould and then set gold and red glass chatons into the top of the ring for extra bling effect. The ring mould is a simple one-piece mould – and Clare shows how to give the casting a professional finish.

## MATERIALS

- Silicone ring mould
- Chemset® green sparkle resin
- Chemset® low viscosity hardener
- Gold and red colour glass chatons
- Digital scales
- Mixing cups and sticks
- Cocktail sticks
- 10cm x 10cm acrylic block
- Blu-tack
- Masking tape
- Barrier cream
- 280 grit wet and dry abrasive paper
- High-speed drill and 1mm drill bit
- Ball head burr for high speed drill
- 2-part epoxy glue

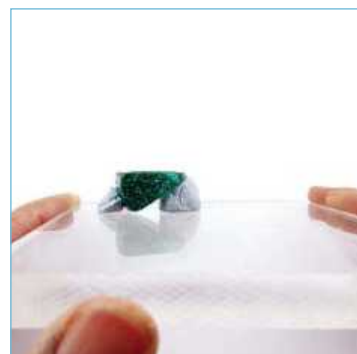
## Designer tips

- You could make the ring with just sparkle resin and without the chatons.
- Try red sparkle resin or silver glitter resin for more Christmas glitter looks.
- Add some gilding flake to the resin for a rich gilded look to the ring.



## STEP 1

Follow the suppliers' health and safety instructions before using resin. Put an empty mixing cup on the digital scales and turn them on. Weigh out 6g of green sparkle resin and add 3g of low viscosity hardener. Mix the two liquids together thoroughly. You will have at least an hour to work with the resin mix, so do not panic or rush.



## STEP 6

Instead of polishing the ring, you are going to add another layer of resin to bring back the shine. To do this the rubbed down surface must be level or else the resin will drip off it. You will need to fix the ring to the acrylic block and make it level by propping it up with Blu-tack.

## RESOURCES

**Ring mould, Chemset® green sparkle resin and low viscosity hardener, digital scales, mixing cups and sticks, acrylic block:** [www.resin8.co.uk](http://www.resin8.co.uk)  
**Chatons:** [www.ebay.co.uk](http://www.ebay.co.uk)  
**Tools:** [www.kernowcraft.co.uk](http://www.kernowcraft.co.uk)  
[www.cooksongold.com](http://www.cooksongold.com)

## CONTACT

[www.resin8.co.uk](http://www.resin8.co.uk)  
[info@resin8.co.uk](mailto:info@resin8.co.uk)  
 01242 602739





## STEP 2

Put the ring mould onto the acrylic block to keep it level and steady. If you lift the resin-filled mould without the block, you might distort the mould and ring. Using a mixing stick fill the wider part of the mould with resin mix.



## STEP 3

The shank of the ring mould is quite thin so you must be careful to avoid bubbles in the resin, otherwise the ring will be weak. Put some resin mix in the thin area and with a cocktail stick, draw it round the shank. Leave the resin to set in the mould – the ideal temperature for it is between 18° and 30°C. It will set overnight.



## STEP 4

When the resin is set, put the mould in the fridge for 30 minutes. This is to help to release the resin from the mould. Then gently ease the mould away from the resin and remove the ring from the mould. The mould can be washed in soapy water to remove any resin residue.



## STEP 5

One side of the ring will have a rough side where the resin has been poured into the mould. Put the wet and dry abrasive paper on a flat surface and wet it with water – this is to stop resin dust floating in the air. Rub down the rough side of the ring. Wash the ring and paper when you have rubbed away the roughness.



## STEP 7

Weigh out 1g of green sparkle resin and add 0.5g of low viscosity hardener. Mix thoroughly. Using a cocktail stick add a thin layer of resin to the ring. Put some masking tape beside the ring and put a drop of resin mix on the tape. This is the tester for the resin so that you know when the ring is set. Leave to set as in Step 3.



## STEP 8

Put the ring onto something round to hold it while you drill – I have used the handle of a paintbrush. This will make it safer and stop it spinning round. Drill an odd number of holes in a random pattern. Then, using a ball head burr in a high speed drill, open out each drilled hole to fit the chatons so that they sit proud of the ring.



## STEP 9

Mix some 2-part epoxy glue and stick the chatons in place in the holes. Do not be tempted to use any other glues because they will not be compatible with epoxy resin and will not stick the chatons permanently. Prop the ring up with Blu-tack and let the glue set for about an hour. Then your ring is ready to wear to a Christmas party.

## Extra Projects Make a pendant and earrings

Make a pendant and earrings to match the ring by putting green sparkle resin into ready-made plated pendant and earring bezels. Drill the top of the resin as in Step 8 to add the chatons.



# SNOW WHITE

*Make a hollow bead necklace using the new  
Sculpey Premo Opal polymer clay.*

*By Lizzi Bucklow-Holt*

**L**izzi is a polymer clay artist, teacher and member of the British Polymer Clay Guild, who loves to work in bold bright colours, creating everything from buttons and beads to sculpture and art.

This easy project uses a brand new clay from Polyform called Sculpey Premo Opal. It's a translucent clay with flecks of iridescent inclusions, which shimmer and sparkle and remind us of snow on a sunny day.



## MATERIALS

- 57g block Sculpey Premo Opal
- Pasta machine or acrylic roller
- Playing cards
- Smooth glass or tile worksurface
- 3cm and 2cm circle cutters
- Domed moulds
- Scissors
- 600 grit wet-dry sandpaper
- 1mm drill bit
- Iridescent beads
- Jewellery findings

## RESOURCES

[www.clayaround.co.uk](http://www.clayaround.co.uk)

## CONTACT

[www.bizzizizi.co.uk](http://www.bizzizizi.co.uk)

[etsy.com/shop/bizzizizi](https://etsy.com/shop/bizzizizi)

[www.facebook.com/bizzizizi](https://www.facebook.com/bizzizizi)



## STEP 1

Condition well one quarter of a block of opal clay until it is really soft and supple. Roll it out until it is the thickness of one playing card. Cut out a minimum of ten large circles and four small circles. Don't worry if they don't have perfect edges, as these will be trimmed.



## STEP 2

Place the circles onto a curved mould, pressing down gently to create a domed shape. I've used an aluminium artist's palette, but you could also use the bases cut from the bottom of empty drinks cans. Cure in the oven according to the manufacturer's instructions. Plunge into cold water to cool and stiffen up, then carefully peel off the mould.



## STEP 3

With scissors, carefully cut around the edges of each circle to remove any protruding flakes. Rub your finger over the surface to check for any sharp edges and trim as necessary. Give them all a light sanding with 600 grade wet-dry sandpaper.

## Designer tips

- Add tiny amounts of colour using alcohol inks or oil paints to create tinted hollow beads.
- Add glass seed beads inside the hollow beads for an interesting sound effect.



PHOTOGRAPHS: LAUREL GUILFOYLE, LIZBUCKLOW-HOLT

## STEP 4

Carefully apply liquid polymer clay to the edge of half of the circles. It's better to be over-generous at this stage, but try to avoid letting any liquid drip towards the centre.

## STEP 5

Place the remaining circles onto the glue to create a hollow bead. Be very gentle as they will want to slip around, line up the edges and smooth any liquid clay with your finger to make a neat join. Check there aren't any gaps. Cure again for 15 minutes. Use the concave side of the mould for support.

## STEP 6

Once cured, plunge into cold water again to help the clay stiffen up. Sand any rough edges with wet-dry sandpaper. Using a 1mm drill bit, make holes for threading on the edges of each bead. Make this hole slightly above the centreline so they will hang nicely. Make up into a necklace with your favourite matching iridescent beads.



## Extra Projects Make earrings and a ring

### EARRINGS

Use the smaller circles to make up the earrings in the same way as the main steps, ensuring that the holes are lined up centrally.

### RING

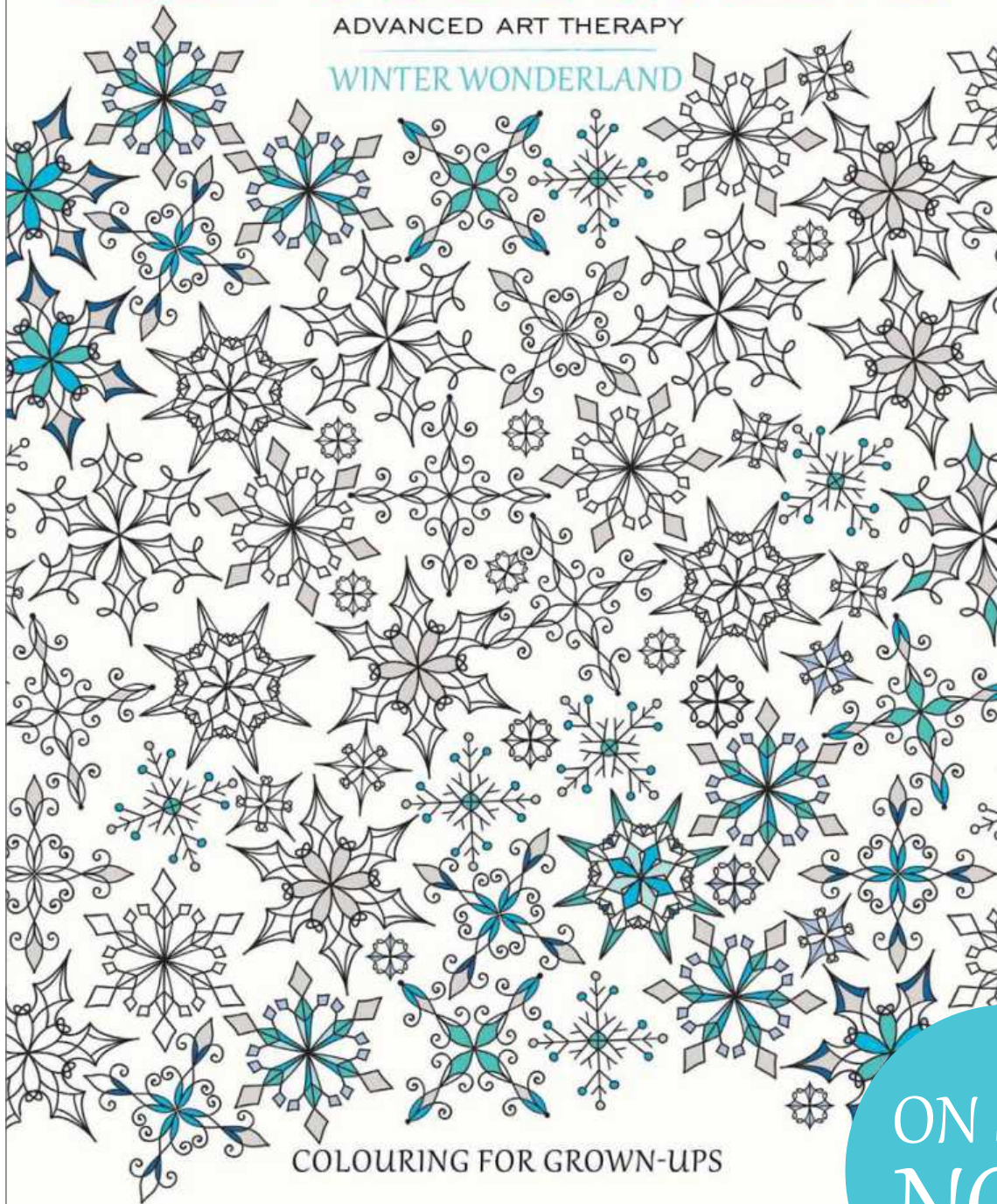
When domed, the 2cm circle is just the right size to fit a ring blank once baked. Secure with liquid polymer clay as well as the clasps.



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## What inspires Francesca Dowthwaite

*Francesca Dowthwaite explains how her jewellery is influenced by the links between nature and human behaviour. By Kira Withers-Jones*

### WHAT INSPIRES ME

The natural world has always been my inspiration, not only due to its transient forms, metamorphosis and ethereal quality but also because of its importance in the survival and sustainability of human life. My ethos is a consistent relationship between the natural world and the human world, communicating this in my work aims to help combat consumerist behaviours focusing on profit alone and looking at the benefits and beauty found in the natural environment. Connection with the natural world is essential and replenishes the human soul; in this I find my inner peace and often find myself wondering through forests, nature reserves and botanical gardens where I find my inspiration in plant life at various stages of growth.

### MY STYLE

With a background in fine art and philosophy, my passion for jewellery began at Hereford College of Arts. As jewellery adorns the body, and nature adorns the planet, my work began by looking at the natural world and developed into using natural sustainable materials in my work both conceptually and aesthetically. My work aims to encapsulate ideals of environmentalism whilst maintaining contemporary silversmithing

aesthetics, bringing eco-friendly products into the contemporary design world to introduce sustainability elegantly alongside consumerism, to reduce the stigma of sustainability being about brown paper bags and recycling plastic bottles.

### MY DESIGNS

I work with Ecosilver (100% recycled Sterling silver), porcelain paper clay, bio-resin and Tagua nuts from Peru. My organic materials further enhance the organic aesthetic and form of my pieces whilst maintaining a high priority of sustainability. I create sculptural, organic rings, brooches and pendants currently with transient structures created using a variety of silversmithing and craft techniques. My use of porcelain paper clay is slip casting of organic seedpods, which I find around my hometown in Hampshire, and Bristol where I study. I also use Bio-resin, which is made from sunflower seeds and yam, as a replacement for the highly environmentally toxic epoxy resin. I use anticlastic raising techniques, hammered texture creation, reticulation, laser cutting, hand-piercing, granulation and doming to create my pod forms and organic brooch designs.

### CONTACT

cconceptdesign.co.uk, f.dowthwaite@hotmail.co.uk



# SNOWFLAKE NECKLACE

*Make this snowflake necklace for the festive season.*

*By Tansy Wilson*

The powder used in this project is called Melt It! and is supplied by a company called WOW! The powder can be used with their embossing powders and glitters to simply mix, heat and pour into any shaped silicone mould. I have taken inspiration from the film *Frozen* and created a flurry of snowflakes to complement any party outfit.



## MATERIALS

- Wow! Melt-It! Powder (WA50L)
- Wow! Spring Breeze embossing glitter (WS83R)
- Wow! Diamond White embossing glitter (WS47R)
- Wow! Azure Mist embossing powder (WS57R)
- Wow! Sea Glass embossing glitter (WS78R)
- Wow! Whirlpool embossing glitter (WS79R)
- Wow! Foil Melt-It case (WV50)
- Wow! Heat Tool (WZHG)
- Snowflake Mould (Christmas Moulds)
- 2 x chandelier connectors
- Lobster clasp with 2 x jumprings to connect
- Several 4mm jumprings to embed
- Packet of silver tube beads
- Roll of nylon-coated wire

## RESOURCES

Wow! Melt-It! Powder, embossing powders and glitters, foil trays and heat tool are available from:  
[www.wowembossingpowder.com](http://www.wowembossingpowder.com)  
[sales@wowembossingpowder.co.uk](mailto:sales@wowembossingpowder.co.uk)  
 0870 7778781

### Snowflake mould:

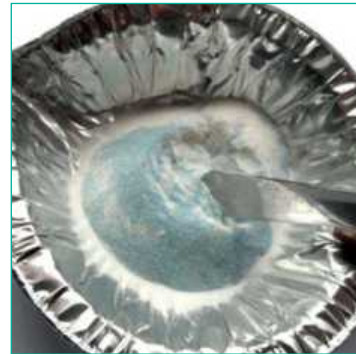
[www.emlems.co.uk](http://www.emlems.co.uk)  
 077831 51330

All other beads and findings can be sourced from suppliers listed throughout this magazine.



### STEP 1

Use a foil Melt-It! case and form a pouring spout one end, then attach a peg to the other side. This is so you can hold the peg as the foil will get hot when you heat the powders.



### STEP 2

The size of your mould determines the amount of Melt-It! powder you will require. I have used about one teaspoonful for my snowflakes. Then add another teaspoon of your chosen colour and mix together. Melt-it! is slightly milky coloured when melted, so for a more intense colour, simply add more embossing powder.



### STEP 3

Once the two powders are mixed, start heating the foil case from underneath. This prevents the hot air from the heat tool blowing the powder all over the room. Once the powders have melted, you can move the heat onto the top of the case to create a smooth liquid.



### STEP 4

Keeping the heat moving near the spout whilst pouring the liquid into your mould. Do not overfill the mould, as this will mean more to clean up once it has set. I have held a jumpring in pliers and kept in the surface of the liquid until it sets to create a hanging point at the back.



### STEP 5

It is a matter of seconds before the liquid starts to set and about a minute to completely set (depending upon the size of your mould). Once set, gently bend the mould to release the casting. Repeat Steps 1–5 to make lots of different coloured snowflakes.



### STEP 6

Once you have all your snowflakes made, simply thread them onto wire or beading cord, passing the thread through the inlaid jumpring at the back of each one. I have made a multistrand necklace using a chandelier connector at each end to keep each strand separate. Finally add a clasp.

## Designer tips

- If you make a mistake, you can just reheat the set liquid and it turns back into the runny mixture ready to pour again.

## Extra Projects Make a ring and earrings

### RING

Wow! also supply ring blanks and you can hold one of these using pliers as you work. The liquid sets in the mould to create quick and easy rings.

### EARRINGS

You can also hold flatback stud posts in pliers and create little stud earrings, too.



# VINTAGE PARTY NECKLACE

*Use Designer Clay to create this elegant holiday season necklace.*

*By Amberlee Gurr*

Amberlee is an all-round crafter who enjoys trying out different products. She's the newest member of Metal Clay Ltd, working in the office and getting involved with workshops and projects.

At Christmas, Amberlee likes to wear classic looks with a vintage feel, a style that's inspired this particular project. The necklace incorporates a rich antique gold and emerald colour combination with mixed colour gems to add a bit of sparkle. Use versatile Designer Clay and very few tools to create stunning, colourful results.

## Designer tips

- Mix and match your Chaton gem colours to create a coordinating but different look.
- When adding the Designer Clay to the square bezels, start by using too much clay. This will help you to press it into the corners and still keep a nice domed centre. The excess clay will spill over the side of the bezel, so carefully cut this away with a craft knife and smooth the cut edges with your gloved finger.
- Wrap the Designer Clay around your earring studs to secure in place.

## MATERIALS

- 100g Geomfix Designer Clay in emerald
- Patterned oval chain (antique)
- 8 x 8.5mm jumpings (antique gold)
- 3 x twig connector bars (antique gold)
- 3 x 27mm circle link bezels (antique gold)
- 1.5–1.6mm Chaton Gempack PP9 (mixed colours)
- 3.1–3.2mm Chaton Gempack PP24 (mixed colours)
- 4.1–4.2mm Chaton Gempack PP32 (mixed colours)
- Clasp (antique gold)
- Pearl-Ex varnish
- Non-stick work surface
- Tweezers
- Sable, good quality paintbrush
- Craft knife

## RESOURCES

[www.metalclay.co.uk](http://www.metalclay.co.uk)

## CONTACT

[support@metalclay.co.uk](mailto:support@metalclay.co.uk)  
01929 481541





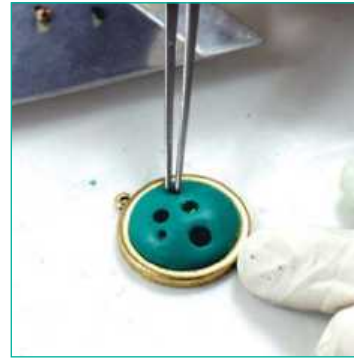
## STEP 1

Designer Clay comes with two pots of clay (Part A and Part B), two spatulas, gloves and instructions. The clay can be quite sticky and the colour can stain so start by putting on the gloves provided. Using a different spatula for each, measure out equal amounts of Part A and Part B. Start combining the two together by kneading and folding between your fingers. Mix until evenly coloured throughout.



## STEP 2

The clay can be worked for up to two hours, but it is easier to work with it straightaway. Roll your clay into a ball, place in the middle of your bezel and gently begin pressing the clay towards the edges. Try to keep a nice domed centre. If you find you have too much clay, simply press it over the edge and neatly cut away with a craft knife.



## STEP 3

Using tweezers, carefully place a random pattern of gems into the clay. Chaton gems work particularly well because they have pointed backs that set well in the Designer Clay. Secure the gems into place by pressing them down with your finger. Repeat Steps 2 and 3 for two more bezels. Leave to set for 24 hours.



## STEP 4

Cut 2 x 9cm lengths of antique gold chain. Then cut 4 x 4cm lengths of the same chain. Use flat nose pliers to open the top link of each small chain length and attach these to a jumpring to form a tassel. Don't be tempted to pull out the sides of the chain links as this will disfigure the link.



## STEP 5

When your clay is fully set after 24 hours, use Pearl-Ex varnish to add a finishing shine. Choose a good quality brush to avoid loose hairs getting stuck to your piece. You may need to add a couple of coats of varnish to get your desired shine. Leave to dry overnight.



## STEP 6

Assemble the necklace by connecting the bezel pieces together with jumprings along with some antique gold twig connectors. Attach the two chain lengths to your connectors and don't forget to add your tassel! Attach your clasp. If the length needs adjusting, simply add or take away links until you are happy with the length.

## Extra Projects Make a bracelet and a pair of earrings

These pieces have been created using the same processes as the main project, but varying the look slightly by using different gem colours and different shaped bezel cups on the bracelet. Together they make a beautiful party set.







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# ALL THAT JAZZ

*Colour lace to create a Roaring Twenties-style headdress for painting the town. By Su Pennick*

**W**hy not add a touch of glamour to the party season by recreating a 1920s-style headdress to coordinate with your outfit? All that's needed are a few basic haberdashery supplies.

By painting shaped pieces of lace with fabric paint mixed to your own customised colours, it's easy to create accessories to match any outfit. Glitter glue helps to produce all-over bling and with strong fabric glue assembly couldn't be easier.



## MATERIALS

- White lace with a small repeating design
- Pebeo Setacolor Opaque fabric paint (Shimmer Purple)
- Spray matte varnish
- Stickles glitter glue – Star Dust
- Ribbon-covered wedding headdress band
- 5mm silver jumpings
- 1m fine silver curb chain
- Metallic silver lace
- Fabric glue
- Silver headpins
- Purple crystal bicone beads
- Scissors
- Paintbrush
- Iron
- Plastic pegs
- Chain nose pliers
- Round nose pliers
- Wire cutters

## RESOURCES

### Lace and ribbon-covered wedding headdress band:

Button Boutique  
0116 366 1503

### Pebeo fabric paint:

[www.homecrafts.co.uk](http://www.homecrafts.co.uk)

### Stickles glitter glue:

[www.craftsulove.co.uk](http://www.craftsulove.co.uk)

### Beads, findings and chain:

[www.mosaic-creativity.co.uk](http://www.mosaic-creativity.co.uk)

## CONTACT

[supennick@gmail.com](mailto:supennick@gmail.com)

## Designer tips

- The same technique of layering decorated lace shapes can be used to create a choker and cuff. It is advisable, however, to cover the back of these items with soft fabric, or ribbon, as they may be a little rough to wear against the skin.
- The headdress is designed to wear along the hairline or across the forehead. It can be worn as a hairband by leaving out the jumpings and chain.
- For a more luxurious finish, try sewing seed beads onto the lace instead of using glitter glue.



### STEP 1

Cut the embroidered motifs from the lace. It's best to choose a design that is fairly intricate so that the finished item will have an interesting shape with small areas both sticking up above the hairband and below onto the forehead. Lace that has been embroidered onto a fine mesh background keeps its shape well while being worked on and worn.



### STEP 2

In a small container, dilute the fabric paint with water to make a liquid that can be spread easily over the lace and will soak into the threads easily. Mix this thoroughly and apply with an old paintbrush using a dabbing motion. Cover both sides of the lace and leave to dry thoroughly. Place the lace between two pieces of kitchen paper and iron to set the fabric paint.



### STEP 3

Spray both sides of the lace with a generous amount of spray matte varnish. This helps to seal the lace, stop it from fraying and stiffen it. When dry, apply glitter glue over the prominent areas of the design within the lace. The glitter glue looks quite milky when applied, but will dry to reveal a great sparkle. Fine quality glitter glue creates the best results.



### STEP 4

Try the headband on and mark the edges of your hairline at each end. Then mark the middle of the band. Make marks 3cm each side of the middle mark and 6cm either side of these. Ignoring the middle mark, you should end up with three 6cm gaps and one smaller one, each end depending on the width of your forehead. Pierce holes at these points and insert jumpings.



### STEP 5

Attach 20cm lengths of curb chain between the end two sets of jumpings and 8cm lengths of chain between the other three gaps. Use fabric glue to stick metallic silver lace between the outside marks on the band. Use plenty of glue and hold the lace in place with plastic rather than wooden pegs. Add a little glue to the places where the jumpings are attached to secure them.



### STEP 6

When dry, stick the glitter and painted lace shapes along the band. Pin these to the ribbon-covered band initially to ensure that they are evenly spaced. Overlap them slightly, making sure that they are all overlapping above and below the band equally. Create crystal bead dangles using headpins. Pierce holes in the lace and attach the loop of each dangle directly to finish.

## Extra Projects Make a haircomb and earrings

### HAIRCOMB

Prepare the lace shapes in the same way and glue them to a haircomb along with short lengths of silver lace for a subtler hair accessory.

### EARRINGS

Create loops in the centre of two eyepins and attach different lengths of chain between them to create earrings. Add bead dangles to the central loops before attaching them to earring wires.



PHOTOGRAPHS: LAUREL GUILFOYLE, SUPENNICK



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### EMBOSSING SETS

These great products were used to create Tansy's project in this issue, and four readers can win a set to make it for themselves! The set includes a jar of Melt It! a WOW! foil Melt It! case pack, a pack of WOW! ring blanks and five embossing glitters.

[www.wowembossingpowder.co.uk](http://www.wowembossingpowder.co.uk),  
08707 778781

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[www.pipkits.com](http://www.pipkits.com)

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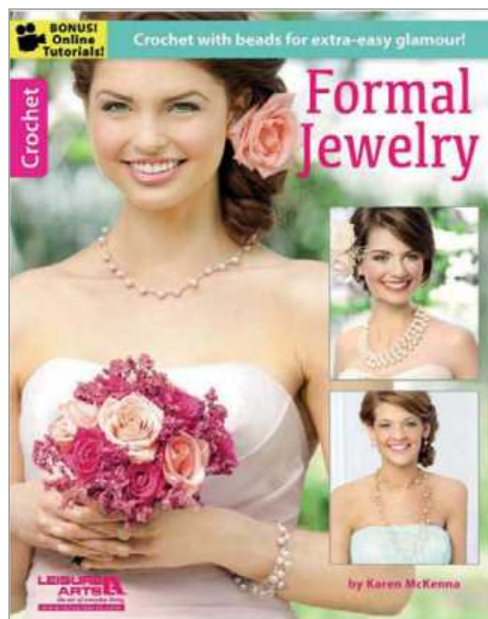
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## FORMAL JEWELRY

Make show-stopping jewellery for any occasion with this book full of projects. Get planning for those weddings, or create something special for Christmas. We've got five copies to give away. [www.thegmcgroup.com](http://www.thegmcgroup.com), 01273 488005

CLOSING DATE 17 DECEMBER 2015



## CHRISTMAS CHARMS

La Vidalerie sell beautiful handmade silver charms that are perfect for Christmas, each containing a special wish. Karen makes the charms herself, cutting, stamping and drilling the silver sheet. They are giving away a set of four Christmas charms to four lucky readers – worth £24 each. [www.lavidalerie.com](http://www.lavidalerie.com), 00336 3074 2035

CLOSING DATE 17 DECEMBER 2015

## DIAMANTÉ THONGING

Embellish stylish pieces of jewellery with suede diamanté thonging from Groves. Available in eight different colours, one reader will win a lucky dip of two reels, worth a total of £70. For stockist information email [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk) or phone 01453 883581

CLOSING DATE 17 DECEMBER 2015



## CRESCENT BEADS

Starman has just brought out these beautiful new CzechMates® Crescent beads. These two-hole beads are perfect for working with other CzechMates® beads and will add an extra dimension to your jewellery designs. Three winners will each receive a selection of these new beads, plus others from the CzechMates® range, as well as some of the new Semi-Glazed colours from TOHO! [www.czechbeads.eu](http://www.czechbeads.eu)

CLOSING DATE 17 DECEMBER 2015



## RULES OF ENTRY

The competition is open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Making Jewellery. One entry per giveaway, per household. Please note you can apply for more than one giveaway – please apply for each giveaway separately for sorting purposes (posting entries in one envelope will save on postage). Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications unless you mark your entry otherwise. Entries can also be sent via post to: Making Jewellery Giveaways, 86 High Street, Lewes, East Sussex, BN7 1XN.

## CLIP 'N GLIDE BODKINS

Make ribbon and fabric embellishments for your jewellery with ease with the Clover Clip'n Glide Bodkin. This clever, flexible tool helps you to turn through casings, and thread elastic, ribbon, trims and cording without getting stuck. Worth £4.80 each, we have got 12 to give away. For stockist information email [clover@stockistenquiries.co.uk](mailto:clover@stockistenquiries.co.uk) or phone 01453 883581

CLOSING DATE 17 DECEMBER 2015







# STAMPING KIT

*The beginners' Stamping Kit is a fantastic starter kit from the lovely people at Jewellery Maker.*

*By Clair Wolfe*

## THE PRODUCT

The stamping kit is aimed at anyone who has not had any previous experience of stamping. It comes with almost everything needed to get started in the wonderful world of stamping.

## WHAT DOES IT DO?

The kit allows the beginner to start stamping right away. With the addition of sheet metal or metal blanks, this kit is ready to go. Users are able to cut their own blanks, stamp letters and numbers as well as adding texture to metal.

## WHAT IS INCLUDED?

The kit arrives in its own storage case, which has a secure fitting fixture for each of the stamps and tools. There is a full set of uppercase letters as well as 0–8 Numbers (6 and 9 are the same stamp), plus an ampersand stamp. There is also a generous sized steel block, an 8oz ball pein hammer and metal shears. With the kit comes an instructional DVD, Introduction to Stamping.

## HOW GOOD ARE THE INSTRUCTIONS?

You don't get paper instructions; instead you have the DVD, where regular MJ contributor Debbie Kershaw takes you through the whole stamping process. Full of hints and tips,

Debbie not only explains, but shows you each step. This is a wonderful addition to the kit, especially if you are a visual learner.

## VALUE FOR MONEY

This kit is incredible value for money. The price might lead you to think that it could not possibly be of good quality! But the steel block is a really good size; the hammer has a great balance and really does the job in hand. The shears cut perfectly and leave a very neat edge. They are a little stiff to use, but I found this gives you greater control. The stamps themselves are basic ones, but they leave crisp, clean stampings and the letters are perfectly aligned, unlike some of the other stamping sets I have in my workroom.

## HOW EASY IS IT TO USE?

The kit is very easy to use, although I did use a marker pen to add the letter of the stamp, and its orientation. The trickiest part of the whole kit is trying to get the stamps back into their elasticated slots.

## WHAT ARE THE RESULTS?

The letter and the number stamps all produce clean, crisp results; one good strike is all that is needed. If you happen to mis-strike, then it is easy to reposition and re-strike.

## OVERALL SCORE

This really is great value for money and a very well-thought out kit. It is a fantastic way for someone interested in stamping to start out, without spending a fortune. The only downside of this kit, and I think I am just being picky, is not having the letters marked on the stamps, which is easily resolved with a permanent marker pen.

## SCORE

★★★★★★★★★☆☆

## PRICE

£21.95

## RESOURCES

[www.jewellerymaker.com](http://www.jewellerymaker.com)  
[help@jewellerymaker.com](mailto:help@jewellerymaker.com)  
 0800 6444 655

## ABOVE:

Stamp results





1. Case



2. Inside case



3. Instructional DVD



4. Hammer steel and snips



5. Removing protective oil



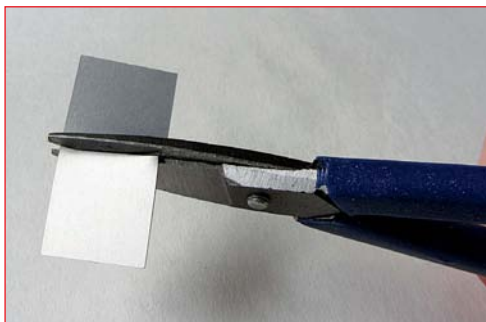
6. Securing blank to steel



7. In use



8. Hammer



9. Shears



10. Perfect cut edge



11. Cutting curves



12. Marking letters



13. Stamped letters



14. Steel



# BLING JEWELLERY

*With the Christmas party season coming up, Joan Gordon looks at inexpensive seasonal accessories.*

This party season add some sparkle to your jewellery collection with a little bling. From subtle highlights to over-the-top dazzlers, a little bling proves the adage, 'all that glitters is not gold' to be true. When making your own inexpensive seasonal accessories, it is worth working with resin, polymer clay or precast claw settings set with crystals. Party jewellery should bedazzle – now is the time to shine.

Multicoloured Swarovski Crystal Circle Shaped Fashion Earrings, £39.95  
[www.whatsabouttown.com](http://www.whatsabouttown.com)

## Designer tips

- ▶ For making upcycled jewellery, collect old fob watches that may be deconstructed, embed the parts into polymer clay and make focals to link to chain or ribbon.
- ▶ Boot fairs are perfect for purchasing cheap chains, brooches and beads to work into your bling collection. Always check the back of a piece for hallmarks before upcycling anything, just in case you have unearthed an unexpected treasure.
- ▶ Mirror-backed crystals offer all the sparkle of diamonds. If you use them in your designs, embed them in resins or clay for fast and easy to make accessories.



## STRETCHY BRACELET

This costume bracelet made from base metals and faux crystals looks just the ticket. It's a bling accessory that will fade over time, but will certainly shine through the festive season. I'm not a fan of stretch bracelets, but when making a range where one size fits all, stretch bracelets are really easy and fast to make. They are popular as they fit easily onto most wrists and as long as the ends are securely glued they can enjoy a reasonable life span.

Gold Sparkling Crystal Stretchy Bracelet, £19.95  
[www.whatsabouttown.com](http://www.whatsabouttown.com)

## CONTACT

Joan Gordon, [creativelifemagazine@gmail.com](mailto:creativelifemagazine@gmail.com), 07545 225753





### VINTAGE CHARM NECKLACE

I chose this necklace as a sample of what could be considered as bling, without the sparkle. Not all parties and festive events are held at night where evening gowns and cocktail dresses demand glittering accessories. This busy piece is an excellent example of statement jewellery. A variety of shapes, beads and links are attached to chain to form a tactile accessory. It offers inspiration for those makers who enjoy upcycling jewellery. Charm bracelets and necklaces always hold a certain place in the market for customers who collect vintage charms as they offer emotional appeal.

Vintage Charm Statement, £15 [www.accessorize.com](http://www.accessorize.com)

### EAR CUFFS

Earrings would have to be the most popular accessory on the market and the easiest, in many cases, to mass produce. These ear cuffs from Miss Selfridge offer the buyer an unusual decorative leaf pattern, studded with crystals – and they certainly carry the wow factor. When considering your own range of earrings, make matching necklaces and bracelets to increase your chances of a multi-purchase when possible. Do a little research into new earring design trends to add some variety to the predictable fishhook, eyepin, bead-linked accessories that we all use to pad out our collections.

Leaf Ear Cuffs, Diva at Miss Selfridge, £12.50  
[www.missselfridge.com](http://www.missselfridge.com)



### EMOTIVE NECKLACE

Here is a subtle, inexpensive example of bling. This piece of jewellery carries with it emotional expression. The word, KISS, which is formed in crystal-studded base metal characters, is the focal on the chain. This word is suggestive; perhaps the wearer is looking for emotional attachment – or it may reflect the affection the gift giver feels for the receiver. Alphabet pressings and characters are easily linked together and can be purchased online.

Gold Style Crystal Kiss Bracelet, £9.95  
[www.whatsabouttown.com](http://www.whatsabouttown.com)

### COCKTAIL RING

Titled as a 'Bygone Treasure' cocktail ring by Glitzy Secrets – this statement ring features a sparkling 1920s design, which has a definite lean towards jewellery designs from the Art Deco period. This award-winning company produce stunning costume jewellery inspired by vintage and antique pieces. As a glamorous accessory, this piece exudes wealth with its embedded crystals that glitter like diamonds. There are several inexpensive air-drying resin epoxy-based products on the market that are used to embed mirror-backed crystals into findings – that are worth experimenting with.

Glitzy Secrets 'Bygone Treasure' Cocktail Ring, £22  
[www.glitzysecrets.com](http://www.glitzysecrets.com) or 020 8303 7161





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# making Jewellery

48 PROJECTS WITH  
A FOCUS ON  
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*In this issue...*

Shrink plastic, wirework, polymer, leather, and more...



ON  
SALE 10  
DECEMBER

PHOTOGRAPHS: LAUREL GUILFOYLE





### Reindeer aluminium blank

A very cute reindeer blank made from aluminium sheet. Each one is hand-cut with a saw – a labour of love! Can be stamped to add a personalised message and will require a minimum of finishing as each are pre-tumbled. Or simply punch a hole and add a ribbon hanger for a quick tree decoration. Priced individually, £1.25 for 30mm, £1.50 for 40mm or £1.75 for 50mm.

[www.reflectivemetals.co.uk](http://www.reflectivemetals.co.uk)



### Crystal Clusters necklace kit

This beaded necklace kit uses Preciosa firepolish beads and pearls complete with silver-plated chain in your choice of length (16in or 18in). Fully illustrated instructions are included with the kit. Available in five beautiful colourways: Crushed Velvet, Autumn leaves, Tea rose, Moonlight and Lagoon. £9.95. Additional tools required: round nose pliers, side cutters and chain nose pliers.

[www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)



### Rose gold angel sphere

This Rose Gold Plated Angel Sphere pendant with wings is very elegant and is also available in a silver colourway, rhodium-plated version. The pendant is perfect for enclosing a special gemstone or a few pearls and colourful beads. Or why not design a meaningful necklace and include a loved one's birthstone or some sparkling Swarovski Elements? The charm measures 27mm x 30mm, the inside of the sphere 17mm and the inside of the bail 8mm x 3mm, £5.99 each.

[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)

## 5 FESTIVE FARE

TOP

*Here are five sparkling festive ideas to enhance your jewellery making.*

*By Linzi Alford Buckmaster*

There are so many Christmas themed charms and other components around – see if your favourite supplies store has a Christmas section and fill your shopping basket! Whether searching for elements or gifts for the creatively inclined, you can be sure to find something sparkly to take your fancy!

### Miyuki mascot tree kit

These gorgeous beading kits would make perfect small gifts for beaders. This cute little Christmas tree ornament or pendant is made from tiny beads in the kit and stands 3.5cm tall x 2cm wide. Photo shows completed project, kit consists of loose beads, thread and an instruction sheet with clear diagrams. Each kit has a difficulty rating. 3–5 stars: recommended for beaders with some weaving experience, £3.06.

[www.ibeads.co.uk](http://www.ibeads.co.uk)



### Polymer gingerbread snowflake charm

Colourful and fabulous, this range of polymer clay charms are also very cute. Designs include a gingerbread man, Santa and a Christmas tree. This polymer clay Christmas Gingerbread Snowflake is multicoloured and could even be used as a tiny tree decoration, size 26mm x 33mm x 6mm. Available individually at 75p each or £3.95 for a pack of 10.

[www.beadsunlimited.co.uk](http://www.beadsunlimited.co.uk)



DON'T MISS!

*Next month's top five patterns*

# A SEASON FOR GIVING

*This month we bring you some gift ideas for the discerning jewellery maker.*

*Here are some suggestions to get you started. By Sue Mason-Burns*



## BOXING CLEVER

I'm sure many of us will be giving our own jewellery as gifts this Christmas. Beads Direct have a great range of packaging options. The traditional black box comes in a range of sizes and shapes, complete with a foam pad insert and grooves to accommodate a range of jewellery. The 9cm x 9cm square box is £1.79. For smaller items, why not check out these glittery pillow boxes? They come flat-packed ready for simple assembly. This box measures 7cm x 8cm and comes in a range of colours and designs. Priced at 97p, they add a nice touch to your gift without breaking the bank. And finally, to add some festive cheer to your gift, check out these gorgeous little bags. In a cheery red with Santa and Rudolph and a pretty red bow, simply wrap your gift in tissue paper. Measuring 10cm x 7.5cm, and priced at just 79p, you really can't go wrong.

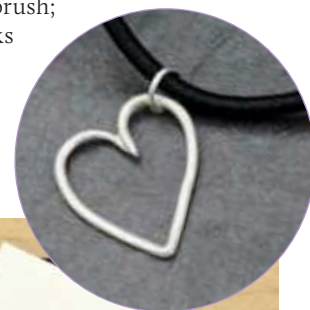
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)



## ALL KITTED OUT

What better gift for a loved one (or yourself!) than a kit which allows you to make a stunning piece of jewellery? This beginners' kit from Metal Clay Ltd, provides everything you need to make a pure fine silver heart pendant necklace, with matching earrings. The kit comes with 7g of Art Clay (with an option to add more); acrylic work surface; paintbrush; firing mesh; brass brush; necklace cord; and stainless steel earring hooks as well as full instructions. All you need is access to a gas hob or a camping stove and you can make yourself a stunning jewellery set in one day. You will be able to use the tools again and again in future projects. The kit is available for £19.50.

[www.metalclay.co.uk](http://www.metalclay.co.uk)



**£10**  
gift VOUCHER

**£50**  
gift VOUCHER

## SPOILT FOR CHOICE

What do you get for the jewellery maker who has it all? Vouchers of course. And where better to spend them than on the bounties at Kernowcraft? This company specialise in semiprecious stones and precious metals, but also have a full range of jewellery making products suitable for all levels and most media. Gift vouchers come in different denominations ranging from £10 to £50. If you are purchasing one for a beginner, Kernowcraft suggest that you encourage the recipient to call their customer service line for help and advice with the type of products they might need. They will even put together a bespoke kit up to the value of the voucher.

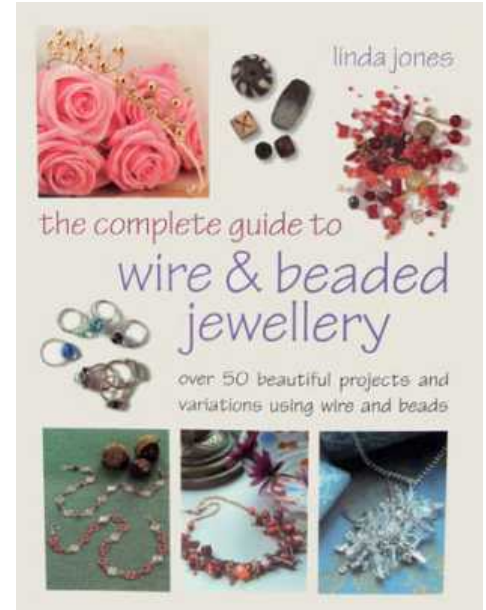
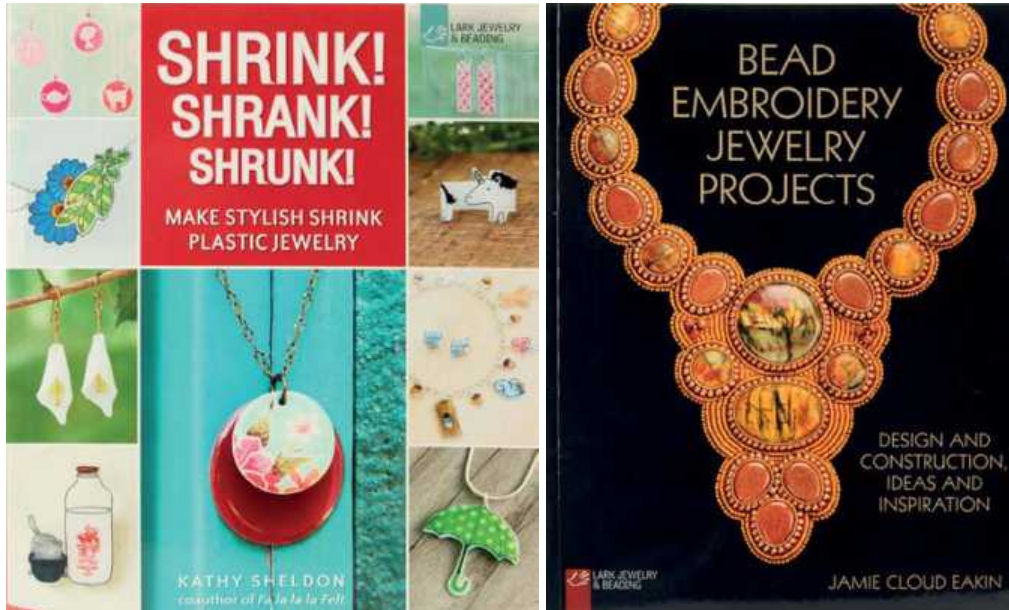
[www.kernowcraft.com](http://www.kernowcraft.com)

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## BOOK LEARNING

Why not give the gift of knowledge? Beads Direct have an extensive range of books covering a vast array of media techniques. One of my favourites, *The Complete Guide to Wire & Beaded Jewellery* by Linda Jones, contains more than 50 wirework projects, including rings, brooches, bangles, pendants, chokers, earrings and more, to suit all levels. Priced at £14.99, it is an essential gift for any aspiring wireworker. *Shrink! Shrank! Shrunk!* is written by Kathy Sheldon and is about using Shrink Plastic – with full instructions, tips and techniques and projects to make a variety of pieces of this versatile and funky medium, at £14.99. Finally, for the bead weavers, *Bead Embroidery Jewelry Projects* by Jamie Cloud Eakin provides you with the knowhow to make elaborate beaded pieces with seed beads, glass beads and semiprecious beads, at £17.99.

[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)

## All wrapped up

Love it or hate it, gift wrapping needs to be done! Here are some tips to make your wrapped gift look like a professional masterpiece:

- ▶ Use double-sided tape to avoid those unsightly tape lines on the outside of your gift or make a feature using some of the very beautiful decorative tapes available.
- ▶ If your ribbon has become kinked in storage, use hair straighteners (with caution) to iron it flat first.
- ▶ If you don't have a readymade bow to hand, search YouTube videos for homemade bowmakers and ways to tie bows neatly and in uniform sizes.
- ▶ Use stamps and recycled brown paper to create your own eco-friendly, personalised wrapping paper.
- ▶ Get creative with your gift tags. Use hand decorated luggage labels, or recycle last year's Christmas cards to make your own.
- ▶ Use a decorative gift box for awkwardly shaped gifts to avoid unsightly wrapping dilemmas.
- ▶ As an alternative to wrapping paper, why not hunt down some cheap and cheerful fabric in vibrant prints instead? You can seal it with a hot glue gun or double-sided tape.
- ▶ Stuck for gift tag ideas? Find an old or funny photograph of the gift's recipient, tape it to the gift and let the memories flow.



## STARTING OUT

London Jewellery School is renowned for its courses, ranging from beginners right up to diploma level. This beginners' Just Add Beads set was designed for the beginner level courses and gives you everything you need to get started in jewellery making. The kit provides tools and findings to make five sets of earrings, five bracelets and ten necklaces. You just need to add the beads of your choice. £25 buys you round nose pliers, chain nose pliers and side cutters, as well as a bead mat and a neat drawstring bag to keep it all in. You will also receive nylon wire, memory wire and silver plated wire, as well as headpins, earwires, jumpings and lobster clasps.

[www.londonjewelleryschool.co.uk](http://www.londonjewelleryschool.co.uk)

# SNOWFLAKE SPARKLE

*Use the unique properties of PMC Flex to create sparkling snowflake earrings. **By Julia Rai***

**J**ulia runs the Metal Clay Academy and teaches a variety of metal clay related classes around the UK. She holds the prestigious Metal Clay Masters Registry credential at level four. PMC Flex has a longer working time than the other silver clay varieties and also continues to be flexible once it is dry. This property allows you to use a paper punch to cut out multiple shapes easily for use as repetitive features in your jewellery. These earrings are a good example of the use of this unique property.

## MATERIALS

- 10g PMC Flex
- Silver clay paste
- Small snowflake paper punch
- Cocktail stick
- Paintbrush
- 1mm drill bit
- Fine chain, jumpings and earwires
- Polishing tools

## RESOURCES

### PMC Flex:

[www.bluebelldesignstudio.co.uk](http://www.bluebelldesignstudio.co.uk)

### Chain, earwires and jumpings:

[www.cooksongold.com](http://www.cooksongold.com)

## CONTACT

[www.juliarai.co.uk](http://www.juliarai.co.uk)

[www.csacj.co.uk](http://www.csacj.co.uk)



## Extra Projects Make a necklace and stud earrings

### NECKLACE

Make a matching necklace with punched elements linked together with chain. These elements can be made thicker by joining two punched elements together, back to back.

### STUD EARRINGS

Create stud earrings by making a solid base and adding punched elements to create an interesting multi-textural design. Solder posts on after firing.







## STEP 1

Roll out a sheet of PMC Flex two or three cards thick and allow it to air dry, flipping it occasionally to avoid warping. This panel can be textured but texture will be added with paste once the elements are cut out. Do not use heat to dry the Flex as this can make it brittle. You need the flexibility of the dry clay to use the paper punches.



## STEP 2

Turn the paper punch upside down so you can see the cutting aperture and lay it on a firm surface. Slide the dry Flex sheet into the slot and line it up as close to the edge of the sheet as possible. Press down on the punch firmly, remove the cut shape, slide the sheet in again and line it up close to the edge and the previously cut shape.



## STEP 3

Cut more shapes than you need as they break easily. Using thick paste, paint one side of the shape and immediately scrape radiating lines into the paste from the centre of the snowflake to the outside. Do as much of the snowflake as you can, dry, then paint and texture the remaining part. When the first side is dry, turn over and texture the back. Dry thoroughly on a hotplate.



## STEP 4

Use a 1mm drill bit in a pin vice to drill a hole in the centre part of the snowflake, about 3mm from the inside edge of the snowflake design. The outer elements of the snowflake are too thin and fragile to allow a hole to be drilled so these will hang from the middle section. Make sure your hole lines up with the intersection between two snowflake 'arms'.



## STEP 5

Fire the snowflake elements at 900°C for two hours in a kiln or torch fire, taking care not to melt the fine and delicate snowflakes. Brush the surface of the snowflakes and then tumble polish. Burnish the high spots of the texture to add some sparkle. Cut fine gauge silver chain into three pieces for each earring, making each one shorter than the next – 6cm, 4cm and 2cm long.



## STEP 6

Thread the three pieces of silver chain onto the loop of an earwire. Whatever type of earwire you use, ensure that the longest chain is at the back, the medium chain is in the middle and the shortest is at the front. This will ensure that they hang correctly. Use a jumping to attach a snowflake to the end of each chain. Repeat this for the other earring.

## Fashion Inspiration

Pussybow blouse, £25  
Pleated shorts, £25  
Both [www.very.co.uk](http://www.very.co.uk)



## Designer tips

- ▶ PMC Flex can be used with PMC3 or Art Clay Silver paste or lump clay with no problems as they all have the same properties and firing schedules.
- ▶ Using the paper punch upside down makes it easier to cut out the shapes and also allows you to be very economical with the clay sheet.
- ▶ Do not roll the clay thicker than three cards if you want to use a paper punch as it becomes too thick to cut easily and may not fit into the punch.

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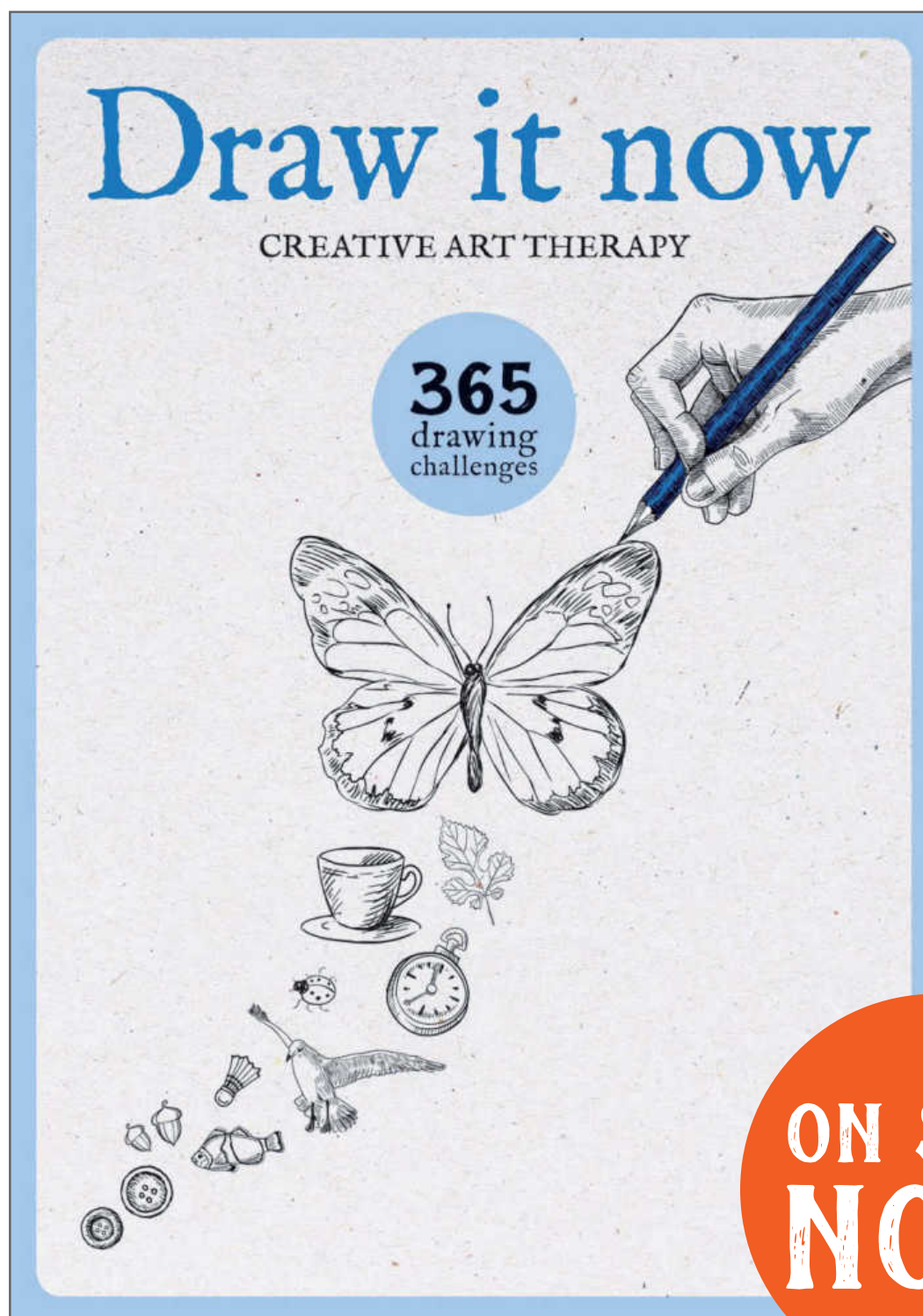


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# SPARKLE NECKLACE

*Use simple crochet skills to make a sparkling festive showstopper. By Karen McKenna*

## MATERIALS

- 0.5mm metallic elastic cord (silver)
- 2.75mm steel crochet hook,
- Variety pack of beads (silver and grey)
- Bead stop
- Flexible wire beading needle
- Toggle clasp
- Clear glue

## ABBREVIATIONS

ch(s) = chain(s)

rnd(s) = round(s)

sc(s) = single crochet(s)

st(s) = stitch(es)

YO = yarn over

## GAUGE

When working with elastic cord, work loosely in order to allow the project to have full range of stretchiness.

Use the beading needle to put a bead stop on the end of the cord, leaving a 25.5 cm end, then string all beads onto the cord, varying the size of the beads randomly.

## BODY

Leaving a 25.5 cm end for sewing, ch13.

**Row 1:** Sc in second ch from hook and in each ch across, randomly working sc with bead 44 times 112 sc.

**Rows 2-4:** Ch1, turn; sc in each sc across randomly working sc with bead 44 times.

**Row 5:** Ch1, turn; sc in each sc across; finish off.

## FINISHING

Thread the beading needle with long end. Using the long end, sew through the loop at one end of the toggle clasp several times. Weave the end into the stitches, reversing directions several times. With beading needle and cord, sew the remaining end of clasp to the opposite end of the necklace in the same manner. Cut the cords close to the work. Place a small amount of glue on the ends and allow to dry. Repeat at the opposite end of the necklace. The finished size is approx. 48.5cm, unstretched.

## CROCHET BASICS

### To work a chain around a bead

Slide a bead up against the last chain made. Pull the loop on the hook larger to fit around the bead, then yarn over and draw through the loop on the hook to complete the chain.

### Single crochet with a bead

Slide a bead up against the last stitch made. Insert the hook in the next stitch, yarn over and pull up a loop, yarn over and draw through both loops on hook single crochet completed. The bead will be to the back of the stitch.

## JEWELLERY BASICS

### Stringing pearls or beads

Thread a flexible wire beading needle with the cord or thread, then string the number of beads or pearls needed for each pattern onto the cord or thread, beginning with a bead stop, if needed.

### Using a bead stop

When working with a cut length of thread or cord, you don't want to be concerned that the beads will slide off the other end. A bead stop does just that: it stops the beads from sliding off your thread. You can simply use any extra bead you may have on hand. Before you start stringing your beads, thread on a bead stop. Run the thread around the bead and pass it through the bead again, securing it in place. When you are ready to finish off your crochet, the bead stop can be removed by loosening the thread around it and slipping it off.

### Overhand knot

Tie an overhand knot to join crocheted strands.

### Opening and closing an eye pin

To open an eye pin properly, hold each side of the eye with a pair of chain nose pliers. Open the loop by pulling one pair of pliers toward you while pushing the other pair away. Close the loop by pushing and pulling the pliers in the opposite direction, bringing the eye back together.

### Using eye pins to secure crochet chains

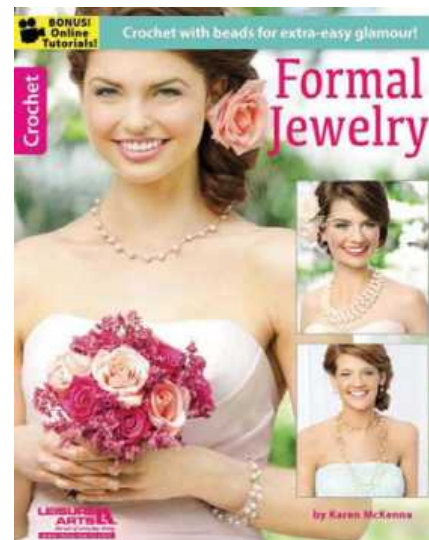
Open the eye pin and close it around the

overhand knot. Tightly wrap the eye pin around the strands. Thread the eye pin end through a cone and pull until the wrapped ends are drawn into the cone.

### Making a loop with an eye pin

Leaving about 12 mm, cut off the excess wire. Using the chain nose pliers, bend the wire at a 90° angle. Grasp the wire end with the round nose pliers. Turn the pliers and bend the wire into a loop. Release the pliers. Straighten or twist the loop further, if necessary. Open and close this loop with two pairs of chain nose pliers to attach to clasps or jumpings.

## Book information



Extract from *Formal Jewelry* by Karen McKenna, ISBN 9781464716867, published by Leisure Arts, 2015. Photography by Jason Masters and Ken West.







*Passionate jewellery maker Eleanor Swinhoe keeps us up to date on life behind the scenes at bespoke jewellery making business, Eleanor Christine Jewellery.*

As a jeweller I spend hours and hours, sometimes days and days on my own working away in my studio – it is a very solitary job. I am also up close and personal with my designs and the issues around the making of them, so that sometimes by the time they are finished I can only see the blood, sweat and tears that went into their construction. I have to put them down, walk away, take a break, have a change of scenery (in my case that would probably be hanging out the laundry or popping out for some milk!) and then when I feel I have a fresh pair of eyes on me I go back to my completed design and hope that I still like it.

Making jewellery is an art and that means that each piece is unique and it has a little bit of you wrapped up in it. When you are ready to 'reveal' it, your heart is in your mouth because all criticism becomes personal, and I am also my worst critic (as all of you other perfectionists out there will appreciate!). As hard as it is to bring your work out in public, getting a fresh perspective and opinion from others is crucial. I am continually amazed at the huge range of taste and the huge variety of opinion that exists in us human beings. There is no way that my work will appeal to everybody, and my love of sculptural, statement work and bold stones is a complete turn off to those people who like fine and delicate jewellery. Over time you find your audience and they will be vocal about how much they like your style – those are the kind of comments and opinions that you need to take on board and store in the memory bank.

I don't have a thick skin, but over the past few years I've developed a better understanding about choice and taste. I am far more accepting of those people who like to tell me that my style is not for them – I smile

# IT'S A JEWELLER'S LIFE





politely and say that the world would be a very dull place if we all wanted the same thing. When I do shows, there will always be visitors who forget that I am the person who has made every single piece of the work on my stand – they pass judgement as if I am deaf and not standing right in front of them. I was working on a show this weekend and a man saw one of my rings and said ‘you could do some damage with that’ (men love to say this by the way!), five minutes later a woman asked me if I made the ring in a larger version! So you can never please everyone – don’t even try.

A brilliant way to get outside opinion in a friendly way is to invite around a bunch of friends and acquaintances, open a couple of bottles of vino, serve some olives and Twiglets,

set out all your jewellery, and invite a friendly photographer around to record the event! Seeing my work being worn on someone other than myself is refreshing and revealing. How vastly different are people’s hands? Long fingers, short fingers, skinny wrists, problem knuckles. How can a necklace look so good on one person and then completely not work on another? This sort of research is vital – so helpful in that understanding of what works for one person may be completely wrong for someone else.

It’s a wonderful promotional opportunity too! Your friends might not have the money to spend on jewellery, but trying pieces on and really enjoying them means that they will keep you in mind and talk to other people about

your work – it can be a slow burner, but they may eventually persuade a partner to buy that birthday/Christmas/anniversary gift that they tried on once upon a time.

Getting the girls around is always inspiring and encouraging, especially the ones that I know. Never a dull moment, no one short of opinion or suggestion, and I love how the inner model creeps out once the make-up is on, hair done, jewellery layered up and the photographer, Kevin, is doing his stuff. You have to hand it to him – no studio, no proper lighting, no proper models and a bunch of feisty women to deal with – the boy did us proud!

**Find out more about Eleanor and her jewellery at [www.eleanorchristinejewellery.co.uk](http://www.eleanorchristinejewellery.co.uk)**

# BASIC TECHNIQUES

## HOW TO MAKE A WRAPPED LOOP



Thread a bead onto a head or eye pin. Grip the wire with round nose pliers next to the bead.



Bend the wire above the plier jaw to a right angle. You will need about 2mm of wire above the bead before the bend.



Move the plier jaws to sit at the top of the bend.



With your thumb push the wire back around the pliers, keeping it tight to the jaw.



Keep pushing the wire around the jaw until you meet the bead.



Move the pliers around the loop to and continue to bend the wire around until it is facing out at a right angle and you have a complete loop.



Use a pair of chain nose pliers to hold across the loop firmly.



Wrap the wire around the neck of the loop until it meets the bead. Snip off any excess wire and push the end against the coil to finish.

## MAKING A SIMPLE LOOP



Thread the bead onto a head or eye pin and cut the pin about 1cm above the bead. Bend the wire to a right angle above the bead.



Using round nose pliers, grasp the wire at the very end and curl it around the plier jaws.



Roll the wire around to meet the bead. If it does sit centrally move the plier jaws around the loop to sit by the bead away from the open end. Bend the loop back to sit directly about the bead.



Use chain nose pliers to tighten the loop by twisting it from side to side do not pull it outwards as that will distort the shape.

PHOTOGRAPHS: SIAN HAMILTON



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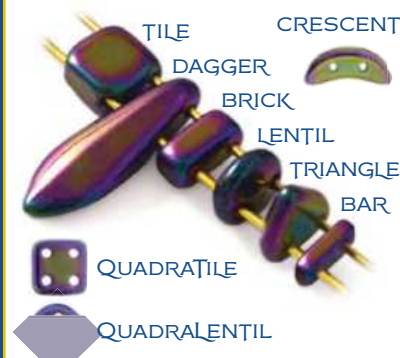
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